MAY 1948

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T.K. SCREEN CLASSICS

Dialogue & Songs:— Bharati Devi & Pt. Ratan Piya

Featuring:— BHARAT BHUSHAN, INDU, KESARI & SAPRU

Camera:— V. K. B. MANIAM *Audiography:—* RAMESH DESAI *Songs recorded by:—* B. N. SHARMA

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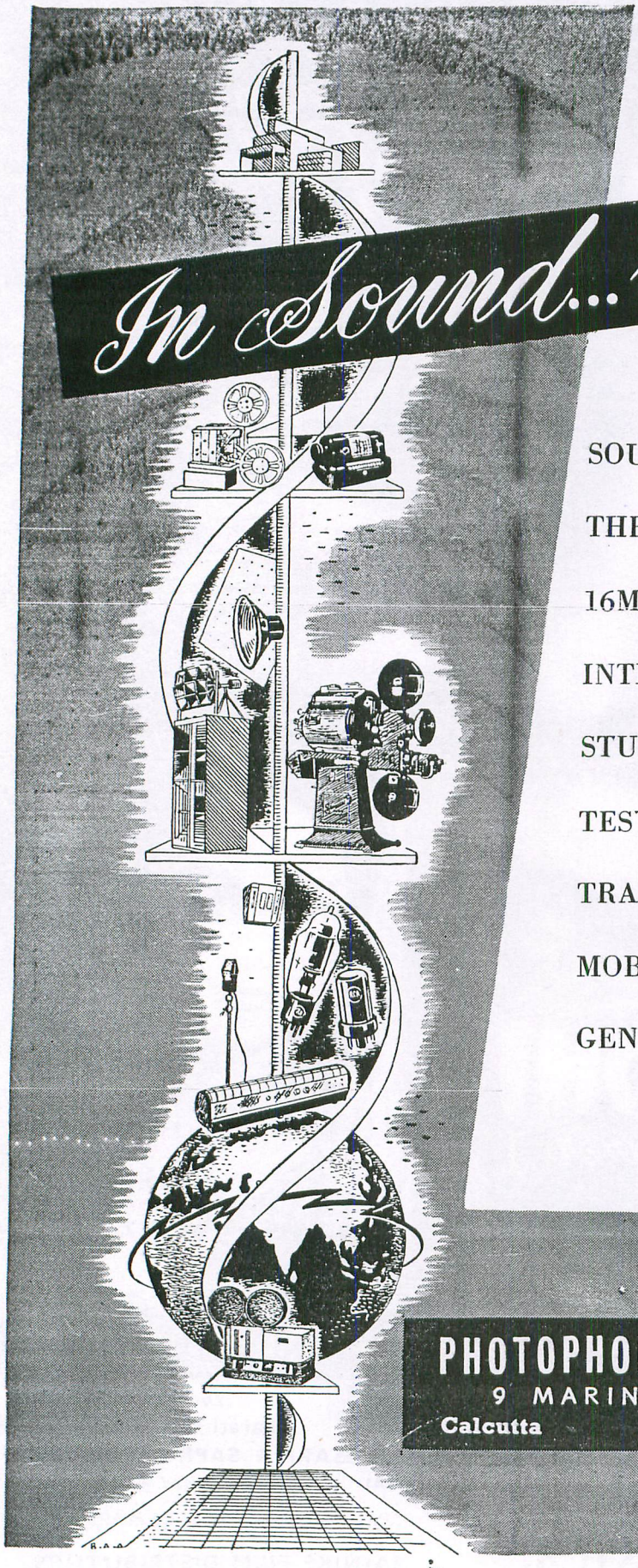

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Wanted Censorship--Not Persecution !

"filmindia", from the beginning, has been vigorously demanding intelligent, discriminating and, where necessary, ruthless censorship with a view to purging our films of objectionable elements which are likely to have an unhealthy effect on the morals and tastes of the public, specially of the younger generation.

In particular, we have raised our voice—which, we dare to presume, is the voice of the more intelligent, responsible and socially-conscious section of the film industry and picturegoers—against those films which, wholly or in part, disseminate knowledge of criminal rackets or encourage and glorify criminal tendencies, which exploit the vulgar side of sex to pander to the lowest emotions of the sex-obsessed among the audiences, which give currency to cheap and vulgar expressions and language, through questionable songs, and degrade the beauty of the human body through semi-nude exhibitionist dances.

"filmindia", again, was the first to demand the formulation of a "Production Code" to regulate, control and govern the socio-ethical aspects of films. It is months after the campaign carried out by this journal that the Government has come out with a similar suggestion and the industry's representatives have expressed their somewhat half-hearted intention of drawing up such a "Code" for the guidance of its members.

We believe that "freedom of expression" is an inalienable right of a democracy. (And undoubtedly the cinema is one of the most important media of expression). We also believe that freedom of the individual necessarily must be conditioned by the considerations of the well-being of society in general —"the greatest good of the greatest number". So we would support any restrictions which may be imposed on the freedom of film producers for the sake of public good—which includes ethical as well as aesthetic considerations.

But just as unrestricted freedom can degenerate into licence and anarchy, and thereby be a source of corruption and evil, similarly controls and restrictions, when applied without imagination, intelligence and sympathy, can just as easily constitute tyranny and persecution of the individual.

CENSOR'S VAGARIES

Our censorship machinery and censorship methods are far from satisfactory. The "moral" craze of the censors and the current "purity drive" seem to have assumed the proportions of a fascistic clean-up. To be anti-vulgarity is one thing; but authoritarian puritanism is quite another. To ban cheap and vulgar dances is one thing, to suppress all scenes suggestive of love and romance is entirely different.

The strange anomaly is that, despite the wholesale and almost indiscriminate scissoring that is going on in the censor's office, still many objectionable scenes are being spared. To give but one example, a popular film is running now with an indecent reference to feminine breasts prominently mentioned, and displayed, during a song.

Many objectionable foreign films are being passed—objectionable politically and ethically. We gave the example of "Unconquered" last month. other examples can be provided.

As some of our readers have pointed out in the "Woes and Echoes" columns, some objectionable foreign newsreels have been allowed to be screened. The censors have not yet shown that they are jealous guardians of the honour of their motherland.

On the other hand, even after August15, the hang-over of imperialism persists in the policy and conduct of censorship. Producers of patriotic and progressive pictures still fear the censors' decision, and recently there have been several cases of undue harassment having been caused to producers of pictures on patriotic themes.

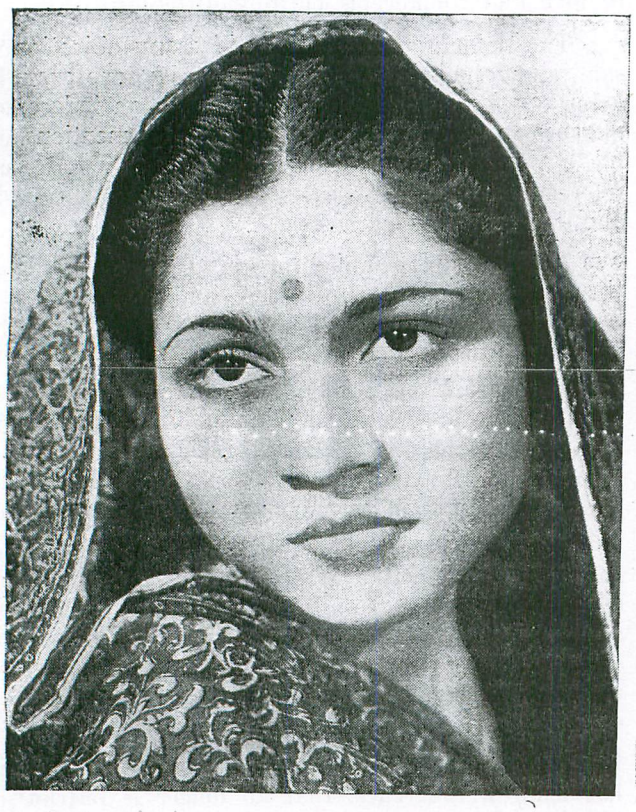
Not yet do we feel that the advent of freedom has made a difference, that no longer is patriotism a crime. We know of several producers who are thinking of taking up subjects like the life of that patriotic martyr, Sardar Bhagat Singh, but hesitate because of the fear of the censor. Surely any government which puts a ban or even restrictions on such national themes is not worth being called "national".

It is not only necessary that the censors should cause no, or minimum, interference with production of national and progressive pictures, but the Government should openly declare its policy so that all fears and inhibitions of the producers, caused by the censors of the imperialist regime, are removed, and they feel encouraged to go ahead with such nation-building and inspiring subjects.

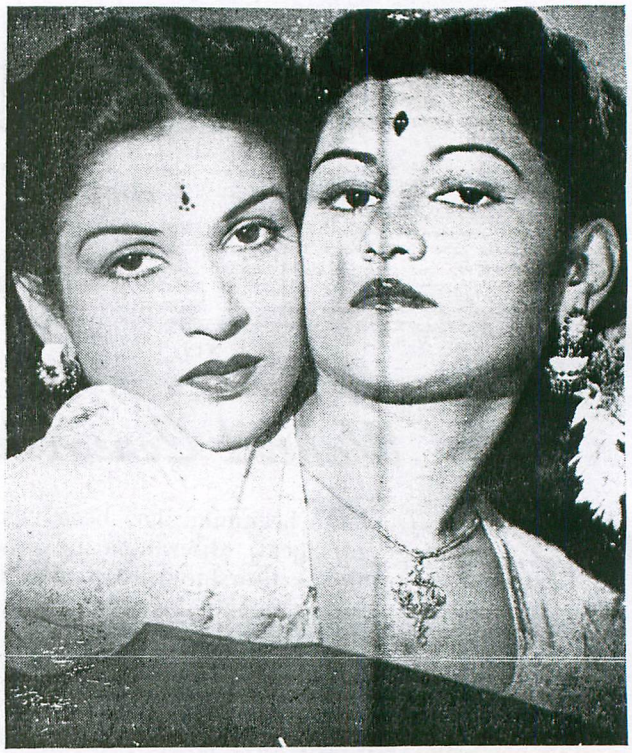
PRE-CENSORSHIP—BUT BY WHOM?

Much public and press controversy has been going on in film circles over the pros and cons of pre-censorship. A few producers seemed to be in favour of scenarios being scrutinized before production, while most of the others were opposed to the idea, regarding it as an unwarranted interference with their privileges and their freedom. Later, in a round table conference with the Bombay Home Minister they all unanimously voted against the proposal—even Baburao Pai who had originally favoured pre-censorship going over to the majority view.

In our opinion, *if there is going to be censorship,* it is in the producers' own interests to have the general O. K. of the censors before launching a production, so that later on, a whole picture is not scrapped (as happened at least in three cases last year) involving a loss of lakhs of rupees, or large-scale cuts, revisions and re-shootings, involving an unnecessary expenditure of many thousands.



Nirupa Roy has her first stellar role in "Gunsundari", a Gujarati picture of Ajit, having a good run at the Swastik.



Kamini Kaushal and Shashikala provide youth, beauty and glamour in "Pugree" an All-India Pictures Production to be released through Famous Pictures.

We can understand, however, why the producers are so whole-heartedly opposed to pre-censorship. It is because pre-censorship (however bad it may be in principle) requires pre-planning of production and pre-completion of scenario, dialogue and songs, while in most cases our producers believe in unorganised, haphazard, slipshod work, getting dialogue written on the sets, depending on the directorial intuition on the spur of the moment during shooting rather than on a proper shooting script, having songs changed half a dozen times, and shooting and re-shooting, cutting and adding in a crazy attempt to hit the elusive bull's-eye at the box-office.

Whatever the big producers' views, we are sure a number of progressive, go-ahead producers would welcome pre-censorship if—it is a very big IF—they can be convinced that the process would be helpful to them, being conducive to better and safer planning and avoidance of unnecessary risks. In other words, the censors' role should not be that of an authoritarian despot or a wielder of the guillotine, but a friend and guide, who can advise the producers as regards the ethical, aesthetic and legal aspects of their pictures. If a theme is inadvisable, they should patiently explain why, if a scene is to be cut they must give the reasons. They must be willing and able to suggest substitute scenes. And all this not in a dictatorial manner but in the spirit of friendly co-operation.

Such a service would involve a complete overhauling of the present censorship machinery. In

fact such a change has been long over-due, but the pre-censorship suggestion underlines this need.

A censor board inspector or any other official entrusted with the task of passing judgment on finished pictures—or of advising producers about scenarios—must possess the following qualifications to discharge his or her work efficiently and sincerely:—

1. A cultural background, knowledge of and taste for literature, drama, poetry, etc.

2. A thorough knowledge of Hindustani—or of the language of the picture he or she is judging —be it Gujarati, Marathi or Tamil.

3. At least an elementary knowledge of cinematic techniques—e.g. the purposes of dissolves, wipes, fade-ins, fade-outs, motange, sound-montage, inter-cutting, super-imposition, etc.

4. An understanding of the methods of scenario-writing. This is all the more necessary for those who presume to carry out pre-censorship of scenarios.

Only censors, thus intellectually equipped and with the proper sympathetic approach, can carry on their unpleasant task in the interest of public good. We do not want despots in the Censor's office, we want intelligent human beings, aware of the delicate and responsible task entrusted to them, and determined to carry on their work in a spirit of service and cheerful co-operation.

In "Batohi", T. K. Screen Classics' forthcoming production, Indu Paul looks quite charming in her make-up combining both orthodoxy and modern fashion.

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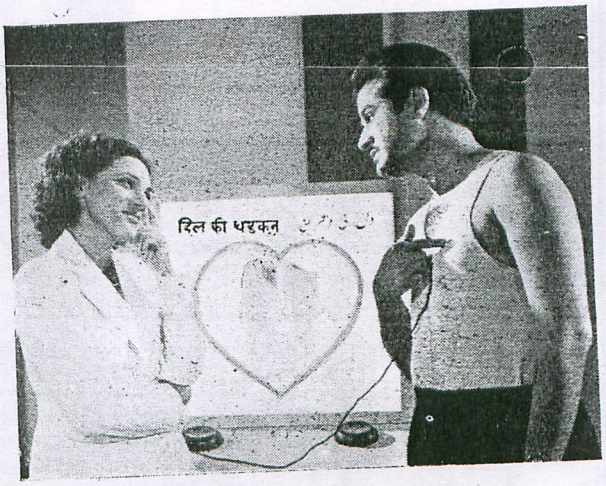

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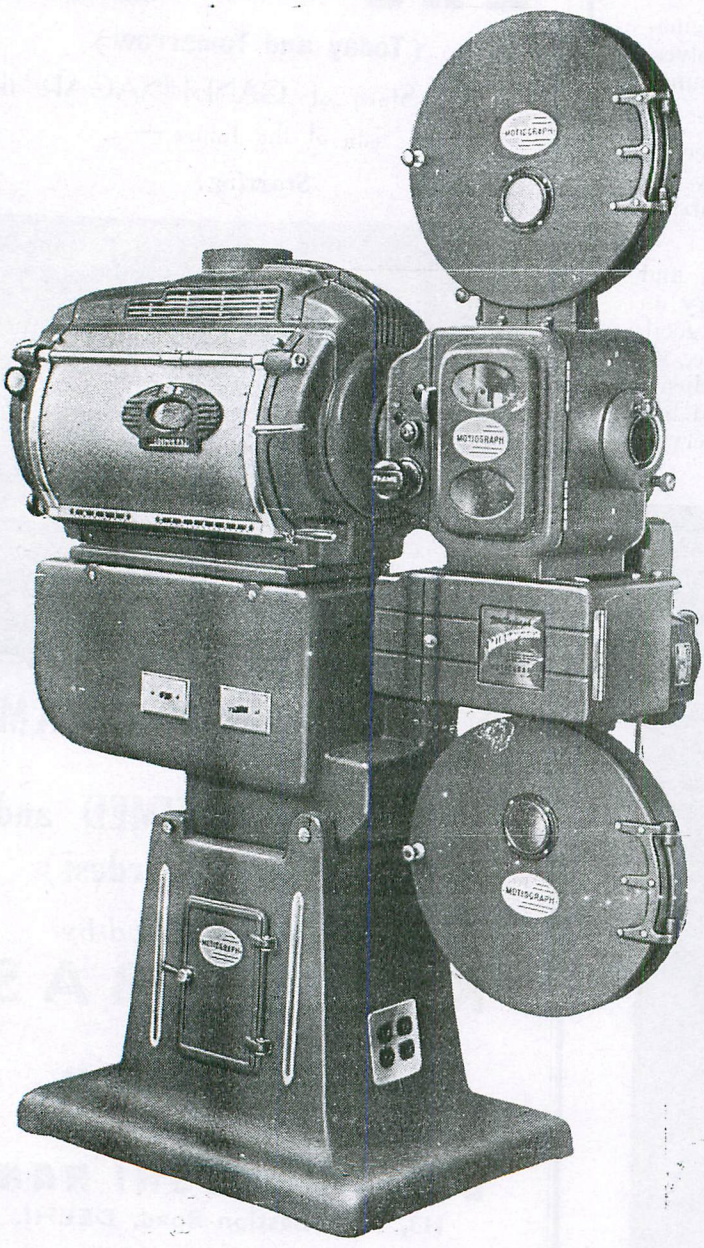

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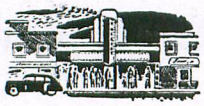

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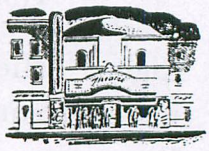

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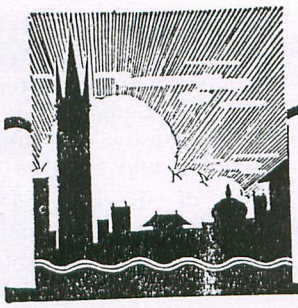

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

RAW FILM PRODUCTION

The Commerce Member to the Government of India said in the course of a reply in the Dominion Parliament the other day that the prospects for the establishment of a raw film industry in India were hampered not a little by lack of several chemicals and intermediates necessary for the purpose which were not produced in the country at present.

The Minister is reported to have cited the instance of Gelatione of a special quality as a major impediment in fulfilling this requirement since it was produced by only a few firms of the world.

Seeing that raw film has been one of the important requirements for which we have to be dependent on foreign countries manufacturing it, it is well that the Government of India has begun to pay its attention in the direction of starting a raw film industry of our own.

A Calcutta firm is already believed to have imported the first "film casting" plant in the country and it is encouraging to learn that plans for formulating the ways and means of establishing the complete machinery including a large number of auxiliary industries for the purpose of manufacturing raw film, are being contemplated.

It is estimated that during April-July 1947 alone, raw film worth over thirty-eight lakhs was imported in India which goes to show the enormity of expenditure entailed by this basic item of the industry. It is imperative that the scientific research department of the Government of India should go thoroughly into the matter and include raw film-manufacture in the much talked-of industrial plan for the country.

SWORD OF DAMOCLES!

Talking of raw film, with its imminent shortage hanging like a sword of Damocles over the Indian film industry, the dim prospects of gaining self-dependency in its production, must strike a note of pessimism and add to the gravity of an immediate crisis that has scared many a producer already.

A section of the press went all agog last month with the rumour that import of raw film may be curtailed to about one-third its present average. Such a contingency would inevitably make way for control on production of films as also the possibility of the hideous system of licensing to come in vogue once again. Since then the rumour has been denied but with the Government's fascination for control and saving of dollars one never knows when they may take it into their heads to cut down raw film imports.

Unless the present authorities are merely enamoured of the idea of controlling film production just to see how far they can perpetuate the traditions and repeat the bureaucratic bungles of their predecessors during the last war, there is but little justification to aggravate the present crisis by drastically restricting the import of raw film.

Isn't there already too much corruption, black-marketing and boot-legging rampant everywhere without the Government risking a fresh addition on the raw film front?

The year 1948 is not, and can never be, 1943 and the Government had better count ten before taking any drastic steps to reduce the import of raw film and launch licensing inasmuch as while the stoppage of criminal waste of raw film is welcome and desirable, a rigid control on production at this juncture might well shatter all hopes of a free and healthy development of the industry by putting a premium on old and worthless bogeys while penalising the younger and enterprising element.

Geeta Bali is cast as a Kulu girl in "Sohag Raat", an Oriental Pictures Production controlled and released by Varma Films.

MORE ABOUT TITLES!

Those of our film enthusiasts who are accustomed to reading between the lines of Hollywood reports, must have read the news about a recent survey of American film-goers with more than ordinary interest.

According to this survey, film titles receive so elaborate an attention in Hollywood that they are often changed three times before the final choice so much so that the cost of publicity incurred merely for selecting the most appropriate title for a recent Twentieth Century Fox production, came to about Rs. 750,000 which figure may not be accepted by our producers even with a proverbial pinch of salt!

In India it may be true that we spend next to nothing on the selection of titles for our films but at the same time it cannot be denied that some of our producers do use their brains to better advantage in naming their offsprings than they do in making them!

In fact the way some of them reveal their knowledge of mass psychology and gross indifference to the nature of the subject while choosing their titles, would appear to constitute no less remarkable a record in their own way as compared to their American counterparts.

Take, for instance, Mohan Singh's "grand epic of the great revolution of 1857" screened at the Lamington! Had it not been for the mere title, who the dickens would have ever imagined that the revolution and bloodshed associated with this period in the pages of our history books was not, after all, so "epic" as compared with the romance between one Aslam and Tasnim played by the singing, happy-go-lucky pair of Surendra and Suraiya!

Then there is the case of Kashmir Films' "Ahinsa" which actually abounded more in violence than non-violence and yet claimed to convey the message of Mahatma Gandhi, the apostle of non-violence and truth!

A Calcutta film concern had recently offered a four figure prize to be awarded for the best suggestion from the public for an apt title for its new film whose theme was mentioned in brief. We do not know who got the "award" and how but the title said to have been suggested and found *best*, is so unimpressive and silly that one feels pity for the bankruptcy characterizing the whole stunt.

Any school boy could have done better with no greater inducement than a cone of ice-cream.

WHEN TICKETS ARE SOLD "OUT"!

A bill was tabled sometime in September 1947, in the Bombay Legislative Assembly for providing legal action against people selling cinema tickets at a price higher than their face value and for enabling the police to bring this species of blackmarketeers under its clutches, which the people indulging in this

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nefarious profession have so far escaped due to the absence of a specific law.

No one knows what happened to the bill and during the time that has elapsed since its introduction, the racketeering in cinema tickets is steadily on the increase and has been ruthlessly robbing the poor and middle class picture-goer of his hard-earned money.

It is very easy to advise cinemagoers not to buy tickets from unauthorized persons at a premium on their price. In fact it is as easy as to ask passengers not to try to board crowded tram cars or local trains. But such advice never holds any water.

In a city like Bombay all people cannot be expected to find time to see pictures on any day of the week. There are busy men who can only find time to see a picture on a certain day and at a certain hour which they can conveniently spare out of their normal working programmes. They have a right to get tickets for that particular show without having to pay any premium if they are careful enough to book in time. But when they reach the theatre even in good time they are told that tickets were "sold out", and yet they find tickets being *sold out*—out of the booking office—by hawkers at anything from double to four times the printed price. These people do not like to go back without seeing the show for which they may have come from a long distance, may have cancelled other engagements and may have also spent some conveyance fare. They must needs pay the premium through their nose. It is no good advising such people not to buy blackmarket tickets.

Nargis looks all the more charming in her sorrow in "Aag", R. K. Films' maiden social produced and directed by Raj Kapoor.

No one ever wants to pay for a thing any price higher than its legitimate value, just for the fun of spending money. People are always compelled to pay higher prices for various reasons. Advising them not to do so is no effective remedy for the evil of black-marketeering and profiteering in any commodity or luxury as also in the cinema tickets.

Wake up, Law-Makers!

The only remedy lies in bringing to book the people carrying on this illegal and immoral trade and those abetting them therein.

And while the sufferers of the evil and their sympathizers have gone on crying hoarse for so many years, the authorities concerned have contented themselves by suggesting all futile ways of minimising the evil except the only one which alone is capable of proving effective to some extent at any rate.

The evil cannot be checked in any other way. It must be checked by punitive laws.

The Bombay Legislature is well-known for the speed with which it often passes bills and turns them into acts and laws. There are instances of the legislature having passed bills from all the readings in a twinkling of the eye.

One fails to see, therefore, why such an important bill is still allowed to rot, and the racketeering still allowed to persist and grow day by day and still escape scot free.

WHITHER BOMBAY TALKIES?

Affairs of the Bombay Talkies Ltd., do not appear to be in any way heartening for the last five years. It is very long since the old days of the company's glory were over. The successive silver, golden and diamond jubilees of the company's pictures, the huge annual profits and the comparatively fat dividends to the share-holders are now matters of forgotten history. The present position of the company is anything but satisfactory.

Ever since the split in the Managing Agency of the company in 1943, its administration has kept on frequently changing hands with the result that most of those who handled it in turn paid greater attention to the purchase commissions, black market deals and private profiteering from the sales of the company's pictures than to the production of pictures and progress of the company. For the most part during the last five years the company's administration has remained in the hands of odd jobbers and market manipulators who knew as much about film production as the Bombay Ministry knows about horse racing. But they knew a lot of other things and got away, one after another, with as much money as they could make from the various transactions, deals and bargains.

The company did not produce a single picture after "Kismet" that could yield any money, while lavish amounts were spent on the production and publicity of the few pictures that were not able to pay even the cost of production. The result was

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apparent. The company's ordinary share of the face value of Rs. 100|- which was once being quoted at Rs. 300|- in 1943, is now below par and hardly any investor could be found who would buy it even at a fair discount. The company's balance sheets have shown an aggragate loss of two million rupees during the years 1944-45 and 1945-46 and evidently, the share holders have received no dividends after 1944.

To add to all these, trouble has been brewing inside among the company's staff which is being retrenched from time to time and subjected to unfair cuts in the wages and the dearness allowance. A strike was threatened in November last year which was averted by the intervention of the Motion Picture Employees' Union, but it now transpires that the Managing Agents having failed to fulfil the promises made to the employees at that time, further trouble has started afresh and a strike is threatened once again.

Meanwhile, I would like to draw the attention of the company's shareholders to its present state of affairs. The Bombay Talkies Ltd. is a shareholder's company and a public institution as such, and those at the helm of it are legally and morally responsible to each and every shareholder of the company who is a partner in the concern and has a right to question the Managing Agents on any vital matter affecting the Company's finances, policy and administration.

I want some public-spirited shareholder of the Bombay Talkies Ltd. to come forth and demand that the Managing Agents should mend matters before it is too late. At least for the sake of the good old Mr. Himansu Rai, who laid down his very life so that the Bombay Talkies may thrive and prosper, some one should come forth to find out the root of the trouble and have it removed before it becomes too big to be eradicated.

Ashok Kumar and S. Vacha who have very recently taken charge of the production side of the company will, I feel hopeful, put the studio on its feet again. Both of them were "groomed" in the B. T. tradition and are sincere and earnest workers. But they must also see to it that the financial affairs of the company are improved along with the quality and quantity of its product.

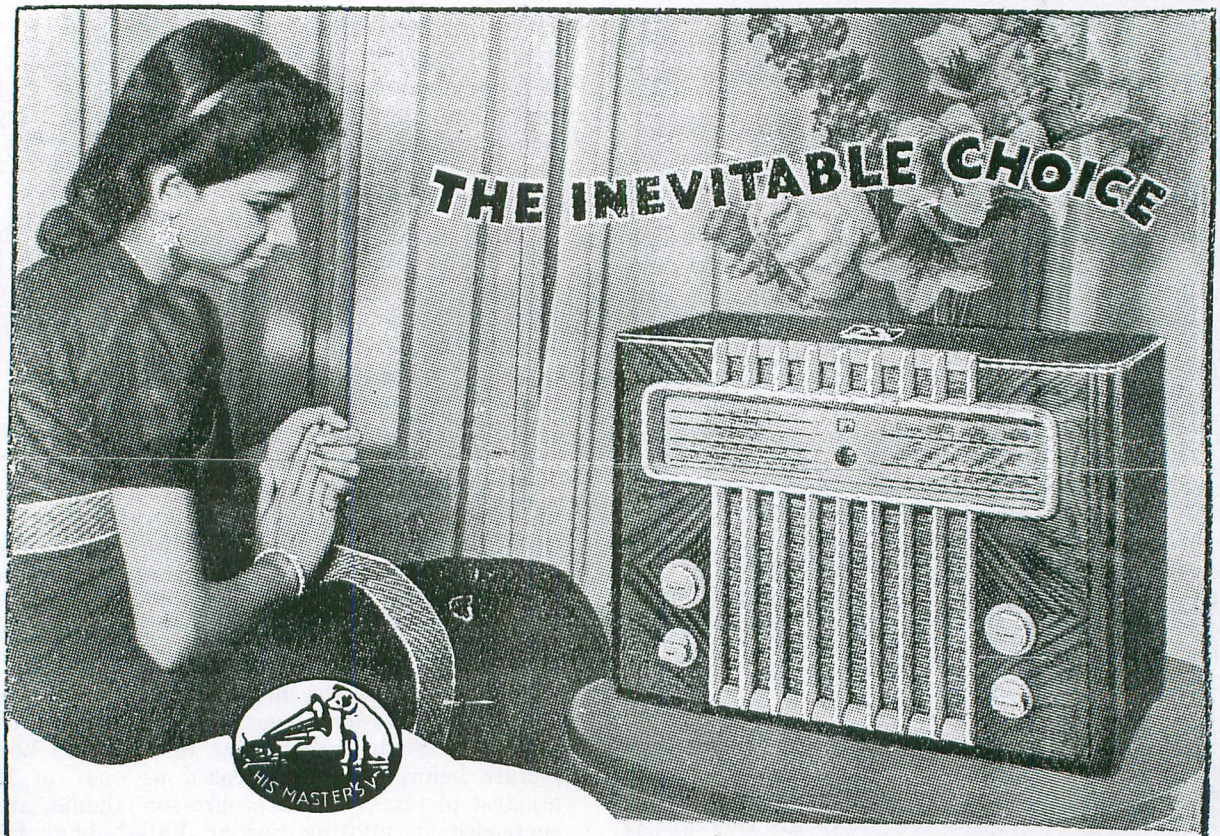
IS THIS REALLY GUJARAT?

After several frustrated attemps in the past some Bombay producers are once again busy producing Gujarati pictures and this time with a fair amount of success as far as the financial aspect of the venture is concerned.

Barring one or two isolated attempts by the Sagar Movietone and the Ranjit Film Co. in the old days of silent pictures, there were no Gujarati pictures worth the name until Prakash made a fresh attempt with a couple of pictures produced in the early days of their career. The Gujarati pictures produced by them, however, were poor both in art and technique and the attempt once again met with the failure it rightly deserved.

The production of Gujarati pictures was then abandoned by Prakash and, out of the so many Gujaratis that dominate the film industry of the Bombay Province, no one else wanted to try his hand at that risky game until Chandulal Shah took it into his head to produce a "progressive" picture in that language in 1939.

That progressive picture, as will be remembered by many readers, was none else than "Achhoot". Chandulal Shah did all that he could to boost the picture before it was released as one of Ranjit's greatest pictures with a progressive theme, and even succeeded in inviting Sardar Vallabhbhai Patel to perform the opening ceremony of the picture, but with all that the picture proved a flop with Gohar playing a 15 year maiden and several Punjabi and U. P. artistes trying to talk Gujarati without any effort to learn the pronunciation and diction of the language and thus making a mess of it. Since then,



TRADITION—background—beauty and pleasure—just words, but they mean so much when linked with the great record of achievement associated with the name "His Master's Voice" Here truly is a radio of fine craftsmanship, high quality of mechanical perfection and pioneering design.

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as a wise businessman, Chandulal Shah gave up the effort as a fruitless one.

The communal riots of 1946 and after and the subsequent depression in the exhibition branch of the industry in almost all big cities of India again led some calculating producers to make a fresh experiment in the field. The production of Gujarati pictures is a cheap venture inasmuch as stories could be bought for a song or straightaway adapted from mythology and legend, scenarists and dialogue and song writers could be had for any amount below Rs. 500|- per picture and artistes from the Gujarati stage could be got to work in pictures on paltry salaries ranging from Rs. 75|- to a maximum of Rs. 300|- per month, or a lump sum not exceeding Rs. 2,000|- in any case for the entire picture. The pictures cost very little for settings and music and all told a Gujarati picture can be produced even in these days of inflation and soaring prices at a cost of Rs. 60 to 75 thousand! And even if the picture could be shown in Bombay, Ahmedabad, Baroda, Surat and a few other big towns of Gujarat and Kathiawar it would easily bring in anything over that much investment to the producer. It is a simple affair and the profits are assured. The result is the production of as many as about a dozen Gujarati pictures in less than a year and the announcement of many more now under production.

But what sort of pictures are they? And what a picture of Gujarat do they present? I wonder if any of those Gujarati scholars, historians, social reformers and literateurs who shout day in and day out about the great cultural heritage of Gujarat has ever seen any of these pictures and if so, has hung his head down in shame!

A Disgrace and a Shame

These Gujarati pictures are the disgrace of the Indian film industry and the shame of Gujarat, if the province really ever had any such ancient culture and history as we hear the Munshis, the Meghanis and the Jhaveris talking of and boosting! What I gather from the Gujarati pictures so far produced is that Gujarat must have been in the past populated by foolish rulers who were women-chasers and opium-eaters, ministers who were court buffoons, tradesmen and merchants who were rogues and scoundrels, women who were vamps, and common people who were so many idiots!

I am aware of the great history and the greater folk literature and legends of Gujarat, and more so of Kathiawar which have no parallel in any other Indian province. But I have so far seen nothing of it in the Gujarati pictures already produced. On the contrary the pictures so far produced in that language depict the most ridiculous and hateworthy aspects of the life of the Gujaratis during the most glorious days of the history of that province. The history is distorted in these pictures and its greatness slandered and belittled.

And all that is natural because the pictures are being produced by men who have no knowledge of Gujarat's great heritage or no respect for its great men of the past. For them the Gujarati picture is just the translating into film the worst features of the Gujarati stage which, with the 75 odd years of its inglorious existence, has still remained the primitive and most backward stage in India.

But I am wondering what all those great sponsors and exponents and boosters of the glory and culture and heritage of Gujarat are doing! I am asking what the Munshis, the Jhaveris, the Daves, the Pathaks, and others who shout so loudly in our ears about the greatness of Gujarat are doing! Do they want their province to be slandered by their own people in this manner? Do they really want the people of other provinces to understand that the Gujarat that is shown by these pictures is their great province of which they are so proud but of which they ought to be really ashamed if the pictures correctly represented its history, legend, culture and society—both ancient and contemporary?

Let some Gujarati worth his salt come forth to tell us something.

CALLOUS NEGLIGENCE

In a fire that broke out at the Chowpatty Chambers on the 12th of April, it is reported that one woman lost her life and some fifteen persons suffered burns and injuries. The fire was caused by the spontaneous combustion of film stored in one of the rooms in the offices of the Swastik India Ltd., a film

In "Shanti" the maiden production of a new producing concern—Firdaus Art Productions—Vijayalaxmi is the new star. The Picture is distributed by the Screens.

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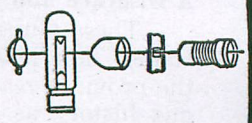
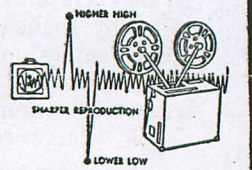


3. Picture brilliance



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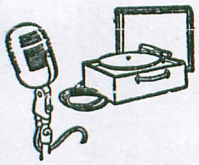
5. Parts accessibility
6. Service



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distributing concern, situated on the first floor of the building.

The Chowpatty Chambers was by no means a fireproof structure and was being used as a residential building inhabited by no less than 20 families. I also understand that the offices of the Swastik India, Ltd., had no fire proof film vault for storing film and I very much doubt if they possessed the necessary licence for storing film in their office.

The gross negligence of the Municipal authorities and the open defiance of law by film distributors and others is costing precious lives in the city and destroying buildings and property worth several lacs every year. And if my information is correct, almost all distributing offices in the city mainly situated at Lamington Road, Tribhuvan Road and Dadar Main Road in thickly populated areas and in non-fire proof buildings are storing any amount of film without ever caring to obtain the necessary permission, which, as they very well know, would be definitely refused in case they asked for it.

Numerous other persons store film scrap in all sorts of places and no one whose duty it is to prevent such unauthorised storing ever has the time or the inclination to look into the matter.

Shall we have to go on suffering all this silently with a Municipal Corporation always fighting party politics and its members busy struggling for seats on one committee or another?

Durga Khote, Ram Marathe and Balakram in Prabhat's forthcoming mythological "Seeta Swayamvar", a Famous release.

THREE MONTHS OF CENSORING!

Here are the deletions from different pictures:

1. SHADI SE PAHELE—Shree Ganesh Pictures; omit all liquor drinking scenes from the film (157 ft.)
2. PAROO—Navayug Chitrapat; In Reel Nos. 9 and 12, omit all liquor drinking scenes (40 ft.)
3. Trailer of "BARRISTER"—Harischandra Pictures; omit the entire scene of Blackmailing from the film (21 ft.)
4. AAGE BADHO—Prabhat Film Co.; in addition to the cuts already made at the time of its certification by the Board on the 9th May 1947 the following additional cuts were made on the 15th November 1947.

   In reel No. 7—Delete from dance shots showing indecorous movements of the hips and also indecent gestures indulged in by the audience. (11 ft.)

   In reel No. 11—From the brothel scene, delete the whole portion dealing with the transaction between Badridas and Sundari. (37 ft.)
5. JAI MALHAR—Mangal Pictures; in addition to the cuts already made at the time of its certification by the Board on the 14th July 1947 the following additional cuts were made on the 3rd November 1947.

   In reel No. 9—In song entitled "Chhabidar Nar Gulzar" etc. omit the words "Choli Tata Tatun" and "Masti Ghyaya Lutun". In reel No. 10—In the scene where Daulati is shown lifting Sundari and after taking her upstairs is shown throwing her on his bed and taking off his turban, omit all parts of the scene immediately he is shown climbing the stairs. (Total 40 ft.)
6. SAJAN—Filmistan Ltd. In reel No. 13 (a) shorten the whipping scene of the Sorcerer (33 ft.)—(b) delete the sentence—"Sun Tab Ham Apna Patika Farj Ada Karne Yanha Tashrif Layenge" (25 ft.)
7. BARRISTER—Harischandra Pictures. In reel No. 6 delete the sentence to the effect uttered by Mohanlal: "Ham Kai dinse kala bazar ka dhanda karte the, Is dhandeme ham koi pachas lakh rupia kama hai. (33 1|2 ft.)

   In reel No. 10 curtail the scene showing the maskman with a pistol threatening the heroine and asking her to show the safe where the money is hidden by her father. Only keep the entry of the maskman with the pistol standing near the heroine and his taking away money-bag from the safe, for the purpose of the continuity. (72 ft.)

   In reel No. 11 drastically shorten the scene showing blackmarketeer in prison to be

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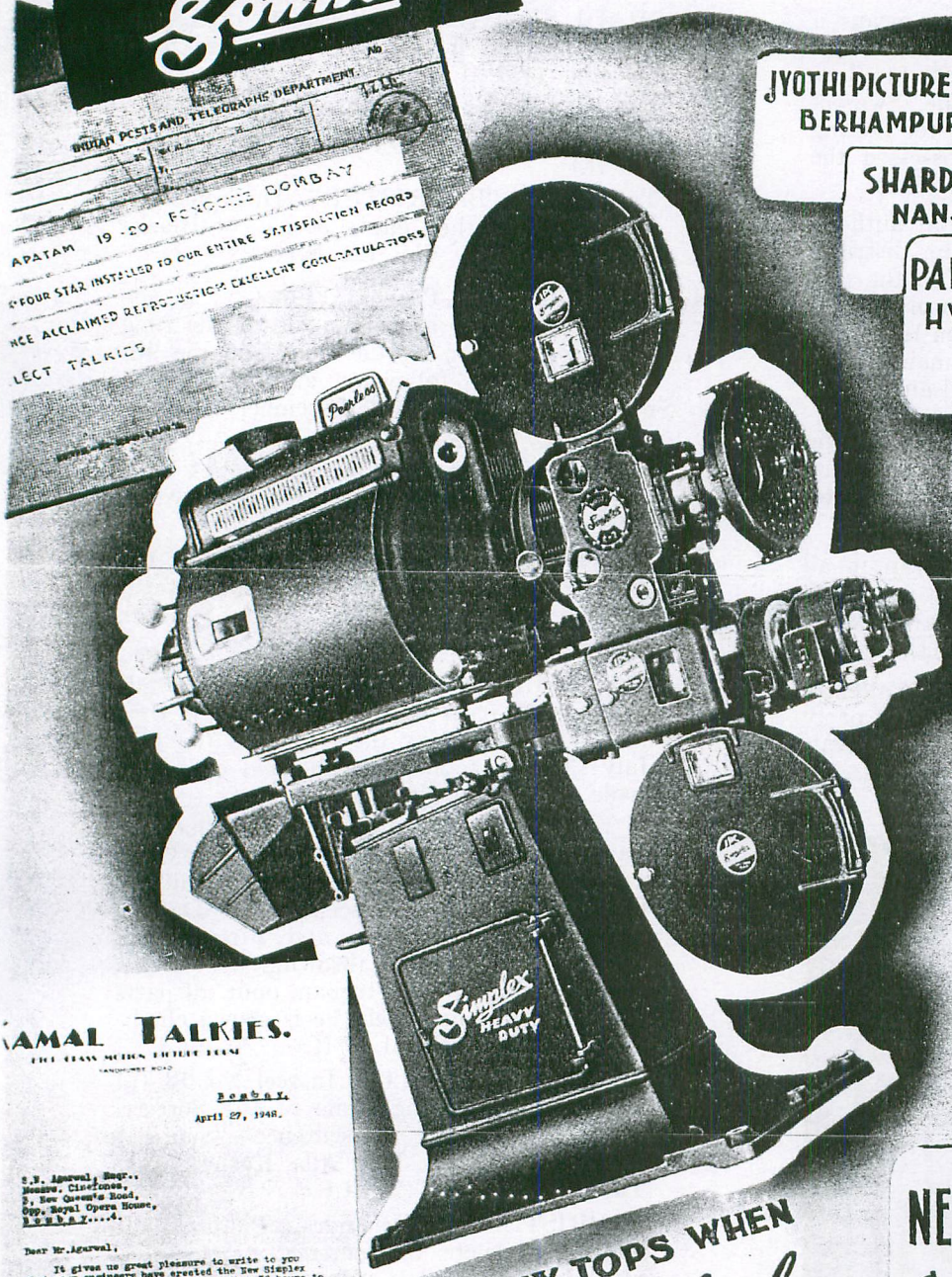
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blown up by dynamite, actual lighting and burning of the rope to light the dynamite should be entirely deleted keeping only the box on which the word "dynamite" is written for continuity. (78 ft.)

8. SUNO SUNATA HOON—Aurora Productions. In reel No. 1 delete the piece where the hero takes a seat after receiving congratulations from his girl friends. The behaviour of the girls is objectionable. (59 ft.) In the same Reel delete the piece where a girl-friend touches the Hero's chin before leaving the hall. (2 ft.)

   In Reel No. 2 delete the piece in which a member of the audience winks at Meera, at the singing party. (7 ft.)

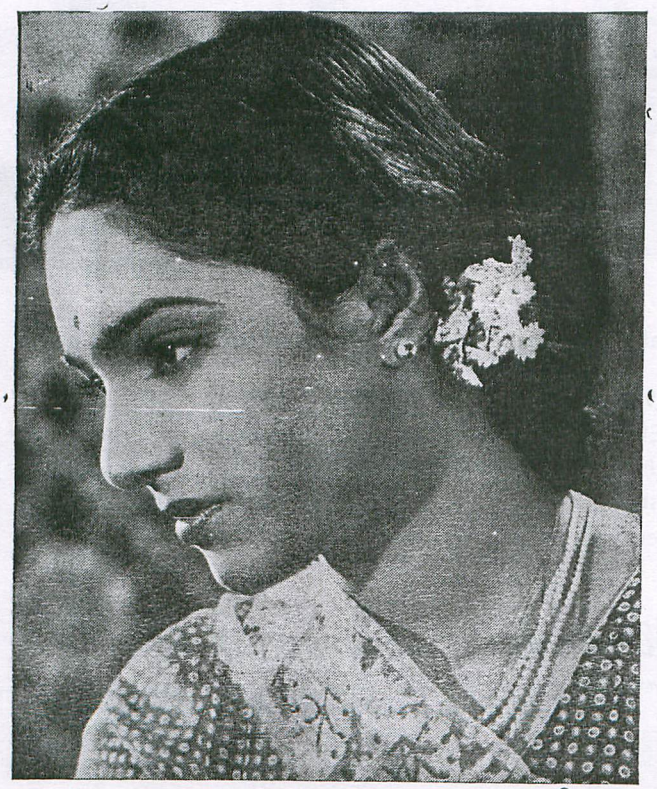
   In Reel No. 4 delete the piece in which Suresh embraces Lata (Meera before her marriage—7 ft.)

   In the same Reel delete the scene where the servant Chandu watches Lata and Champa while they select dresses. (36 ft.)

9. KUBER—Shoopal Picture; In the scene where the Police Sub-Inspector is shown whipping Kondaji, show only a symbolic action of whipping without showing actual whipping.

   Omit all reference to the whipping of Kumar Kulkarni's father under the orders of the Mamlatdar together with the order and proclamation by "Dawandi" and the consequential scenes. Insert a sub-title "Shiksha bhogun alya nantar" immediately after the judge has pronounced the sentence. (Total cuts 490 ft.)

Jaimala, a newcomer to the screen looks promising in "Mandir", Bhoomraddi Productions' maiden picture.



Dulari looks the perfect Gujarati aristocrat lady in Gunsundari, Ajit's maiden production in Gujarati.

10. TIGERMAN—Lakshmi Productions. From Reels 2 and 3 omit two scenes showing the Prince drinking (11 ft.)

    From Reel No. 4 curtail the scene of struggle between the Prince and the heroine by omitting the parts where the Prince throws her on a bed. (11 1|2 ft.)

    From Reel No. 7 curtail drastically the torture scene where the village mukhia is tortured by being hung over a burning fire and whipped along with his followers by omitting especially the parts where he is brought too close to the fire to burn his body (60 ft.)

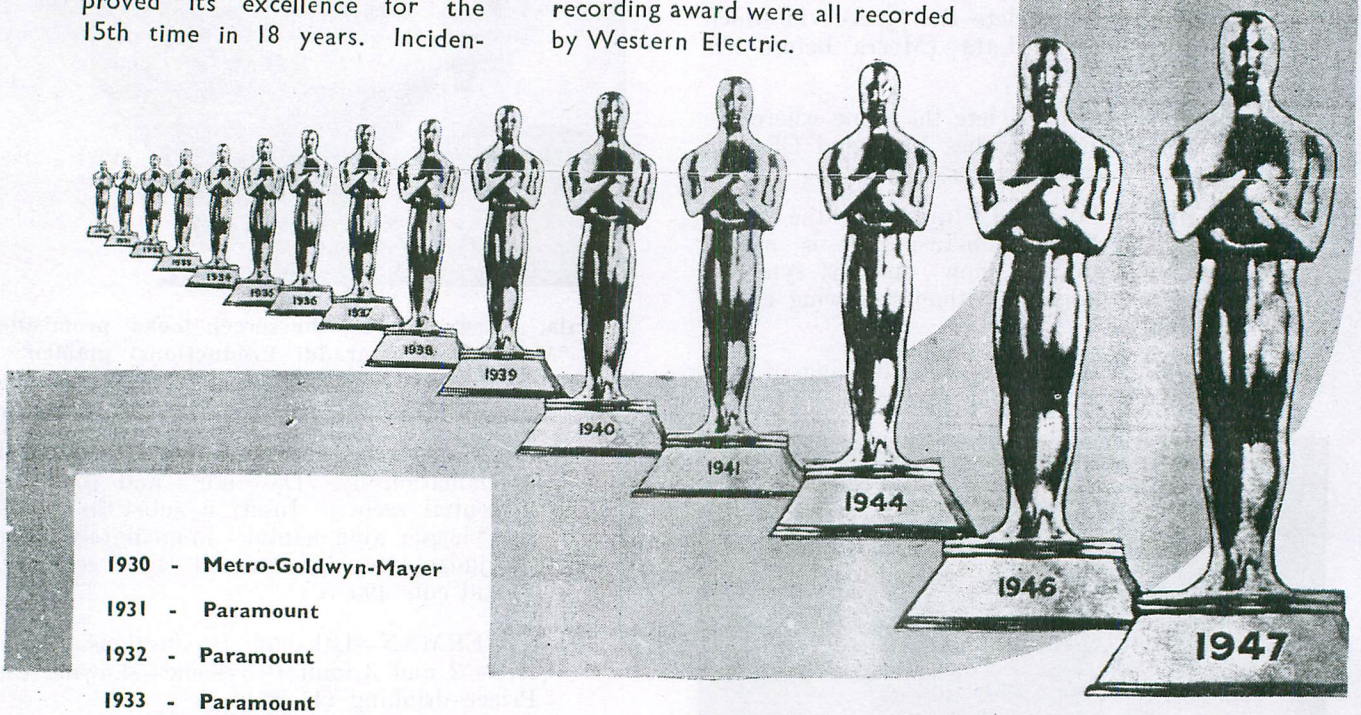
11. WOH ZAMANA—Shree Ranjit Movietone. Cut the scene of dagger fight between Raghunath and Mulubha by the omission of all close-ups of their gory heads and bodies.

    Omit all the close-ups of Raghunath's disfigured body and face when he visits his father and subsequently; omit close-ups of his disfigured face as far as possible, in later scenes.

15th Award

...for Western Electric Sound Recording

Again chosen for the signal honour of the Motion Picture Academy's "Oscar" for Sound Recording, Western Electric equipment has proved its excellence for the 15th time in 18 years. Incidentally the three pictures "The Bishop's Wife", "T-Men" and "Green Dolphin Street" chosen prior to final selection for the recording award were all recorded by Western Electric.



1930 - Metro-Goldwyn-Mayer
1931 - Paramount
1932 - Paramount
1933 - Paramount
1934 - Columbia
1935 - Metro-Goldwyn-Mayer
1936 - Metro-Goldwyn-Mayer
1937 - United Artists
1938 - United Artists
1939 - Universal
1940 - United Artists
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1944 - 20th Century Fox
1946 - Columbia
1947 - Samuel Goldwyn
("The Bishop's Wife")

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Heera Sawant has an important role in Jivan Kala Chitra's forthcoming picture "Hua Savera".

Reduce the scene of Raghunath whipping his wife to 2 or 3 strokes of whips.

Omit the close-up of the severed head and convulsing head of Raghunath. Omit all references to the name of Gaekwar and Baroda from the film.

12. SHIVARATRA—Sarita Chitra. Omit the word "Shivratra" written on a brandy bottle in the opening sub-titles.

13. FLYING MAN—Roshan Pictures. From Part 4 delete the following sentence: (In jail) Nahi to Devdasi Banana Hoga. (14 ft.)

From Part No. 6 delete the following sentence:—(In Mandir) same as above (6 ft.)

From Part No. 7 delete the following:—(In Chamber) Devdasi (3 ft.)

From Part No. 8 delete the following sentence:—(In jungle) "Ke mere admi tumhe uthale janeki koshish karenge" (7ft.)

14. SHADI-SE-PAHLE—Raja Nene Productions. In Reel No. 4, in the scene where a group of gamblers are shown dancing and singing, omit such parts as show them making vulgar gestures (91 ft.)

In Reel No. 7, in the scene where some gamblers are shown playing, omit the part where the leader is shown explaining the gambling technique to the new-comers. (25 ft.)

15. MIRZA SAHIBAN—Madhukar Pictures. From Reel No. 6, omit the close-ups of Mirza's bleeding head, after he is beaten with a stick severely by the mother of Sahiban (122 ft.)

From Reel No. 12, omit from the dance scene the following two lines:—"Uthata Shabab mera Ek Mitha Khawab hai Patali Kamar Hai, Tirchi Nazar Hai" (51 ft.)

16. AMAR PREM—Natraj Pictures—Omit part of the film showing Kansa killing himself with a dagger; the scene should show Kansa holding his hand on his heart after the image of Shree Krishna is shown in his heart, and then falling down.

17. MATLABI—Jagriti Pictures. The film "Matlabi" is prohibited on the ground that it is unsuitable for exhibition to the public in India.

18. PARIVARTAN—Acharya Art Productions. The film "Parivartan" is prohibited on the ground that it is unsuitable for exhibition to the public in India.

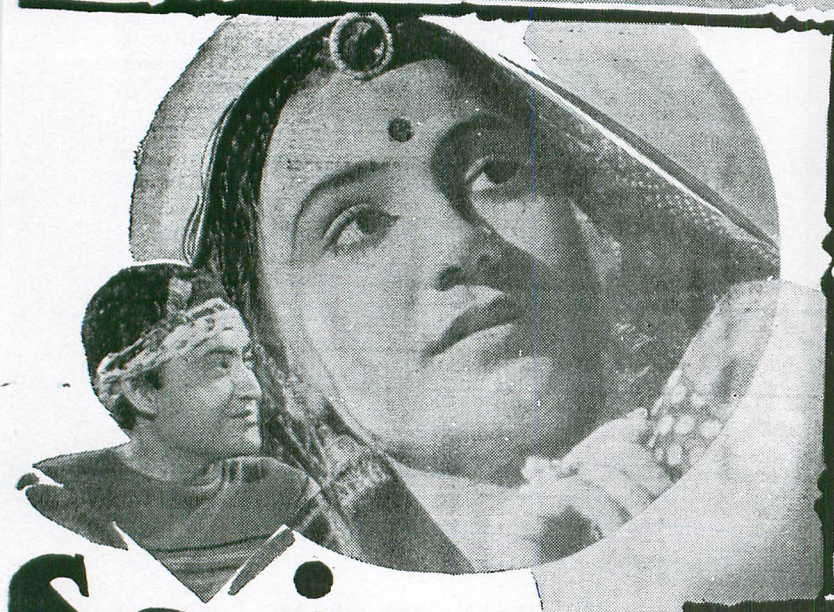
19. BIHARI—Samaj Chitra. Omit the two drinking scenes from the film. Also omit in Songs Nos. 1 and 5 the following two lines:—

"Chhatia dhak dhak ubhare jobanava".

"Chhupava jobanava kown jatan".

In Great India Pictures' maiden production "Parai Aag", Mumtaz looks quite captivating.

Two Dazzling Gems FROM Filmistan's PICTURE TREASURE



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NEXT CHANGE AT NOVELTY

SHAHEED

AN INSPIRING SCREENPLAY OF PATRIOTISM

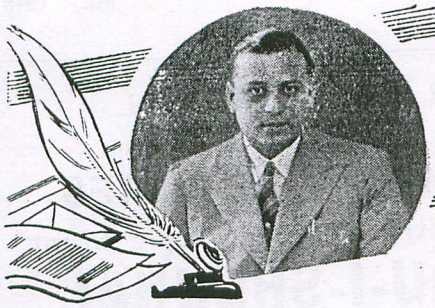
Music by
GHULAM HAIDER

Written & Directed by:
RAMESH SAIGAL

STARRING: KAMINI KAUSHAL * DILIP KUMAR
CHANDRAMOHAN * V.H. DESAI
& LEELA CHITNIS
With:- RAMSINGH * S.L.PURI ETC.

NEXT CHANGE AT ROXY

Watch for the dates of Release



Editor's MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

P. RAVAL (Nairobi)

What is the way to success in politics? Can you describe how many footsteps are needed to reach the top? Does it require skill and spirit?

Skill is necessary not spirit. Like the two railway routes to Delhi there are two ways to top politics. The Vallabhbhai route and the Jawahar highway. In either case you have to go through Chowpatty, Shivaji Park, Kamgar Maidan, Jinnah Hall and Ramlila Grounds. Most of our politicians were born in the Chowpatty sands.

Did you learn your line the hard way?

Hard was too soft for me. It was damn hard in my case.

What would happen if I land a heavy right punch in a fat bania's stomach?

Don't do it. The black market profits will fall out and disturb our national economy.

Can you show the way to earn big money?

Ask Chandulal Shah. He knows all the ways.

N. M. CHAVAN (Bombay)

Cobra on Begum Para's forehead, what does it signify?

A fatal bite.

K. S. SANKARA NARAYANAN (New Delhi)

What is your frank opinion about the alleged Communist activity in Hollywood?

It is noise that advertises Communism and sells the Big Bear to many an ignorant American who doesn't know where Russia is situated on the world map.

It is said that Claudette Colbert is shortly to retire from the screen and that she proposes to become a director. Do you think a woman can be a good director?

Why not? It is an easier job to be one in Hollywood than in India where a director has to do everything from the script to the release. We have Protima Dasgupta, a more competent person than many male directors put together.

BITHIKA DUTT (Calcutta)

How is it possible to infuse the sense of better showmanship amongst cinema owners?

Only by a penal law with a year of hard labour as the alternative.

ASIM KUMAR GHOSE (Salkia, Howrah)

Why is Baburao Patel such a roaring success?

Where did you pick up that rumour?

SUSHIL C. JAIN (New Delhi)

I like a girl. But when I look at her, she looks away. Why?

That is a wise girl and not blind either. I am glad to find that our girls still show some good taste.

If life is a passing phase, then why at all the desire to live?

No one is asking you to. Invite us for your funeral.

Md. AMEENUDDIN (Madras)

Do you think strikes are good weapons to get one's grievances redressed?

Strikes are good for increasing the list of grievances and enlarging the shadows of little politicians.

BHIMARAO V. SAVANUR (Poona)

Who is your son-in-law? What's his name?

Mir Mahomed Munnawar. Rather an impressive name with three 'M's!

Devika Rani of "Miya Bibi" will once again be seen in all her glamour and exquisite charm in "Anyaya", Diamond Pictures' first production.

You look younger than your age. Why?

That's a trade secret.

I am a very lazy fellow. What am I to do?

Don't do anything for the present. Very shortly when you feel hungry you will get going. Hunger is a good cure for laziness.

C. HYDER ALI KHAN (Chowlur)

If from the health point of view coffee and tea are harmful to man, how do you like the idea of banning them in order to get a supply of pure milk?

Banning is in fashion and I like to be in fashion. But with the cows in Muslim stomachs we shall have to squeeze Dalmia to get some milk.

MRS. KAMA (Mercara)

We hear thousands of rupees being spent on statues. What's the use? Can't that money be utilized for the poor and starving?

In a country like India, the poor and starving are endless and eternal and we cannot but immortalize the memory of politicians at least in bronze and marble for bequeathing to us this endless queue of hungry people through ages.

M. K. DEVADATHAM (Parbhani)

Can you guess why Master Rajiv Nehru (son of Mrs. Indira Gandhi) is named after his grand father and not after his own father?

It seems that anyone who marries a Nehru loses his name and becomes a Nehru. When one becomes a Nehru, he gets a lofty nose and becomes direct heir to Jawaharlal. Only Vijayalakshmi has remained a Pandit. Her husband was as brilliant a man as her father and brother. Jawaharlal will soon become King Nehru.

Did you feel my silence all these days?

Yes. I wondered. Did you die all these days?

Did you send anything to Princess Elizabeth on her wedding?

I have a daughter of my own to give presents to.

T. P. JHUNJHUNUWALA (Kanpur)

Do you like the caste system? Can you take food with your bhangi?

When I eat with a Muslim what's wrong with a bhangi? The Muslim belongs to another religion, doesn't he?

B. CHAKRAVERTY (Kasganj)

Raj Kapoor has now taken to directing in "Aag". Do you think he will be as good at directing as at acting?

Let's wait and see! That youngster has brains. He has created his opportunity. What he needs is a little luck.

What is the formula for a successful picture?

If I had it, I wouldn't be writing "filmindia".

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And The Famous Comedians
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Akhtari and Amarnath agree to something pleasant for both the way they join their left hands in "Papiha-Re", Kuldip Pictures' maiden social.

Why do women grow fat after marriage?

They empty their mind in favour of the man.

Who is the fellow who is holding up your picture, "Gvalan"?

He let it go recently but in doing so threw it away.

S. K. NAKUL (New Delhi)

Do you fear death?

If I had I would have become a clapper and not a critic.

Why don't you write degrees after your name?

The only degrees I get is when I run up a temperature.

R. K. MUKKER (New Delhi)

Are you proud of your popularity, Mr. Patel? You are discussed in cafes, cinemas, parks and refugee camps!

But not in my bank.

The names of the pictures often have no relevancy with the story. Don't the blokes take some pain in the selection of names?

Bastards are always baptized at random.

Will there not be two different maps for India and Pakistan?

If they have different maps they will forget each other and meet as strange friends. But politicians won't change the old map.

When under trial in the Red Fort, the I.N.A. officers were given wide publicity. Are they busy raising their own army or have they become dumb?

They were used for the purposes of political propaganda. No one worries about I.N.A. now.

SYED MOOSA (Bangalore)

Doctors call nurses "sisters". What do the directors call actresses?

Film directors are not such polished hypocrites. They are more honest.

Is Mohan Sinha's "Omar Khayyam" the same story written by K. Ahmed Abbas and you?

The Omar, Abbas and I gave birth to, was still-born. He didn't even give out the first yell.

N. V. R. SWAMY (Negapatam)

Why don't you pay a visit to South India?

Has anything changed since I saw it last, seven years ago?

If racing is stopped, what will you do with your horse?

Since Jawaharlal doesn't say anything about it, I shall give it to some Irani for making sausages.

Jairaj looks quite imposing with his beard though Jagdish Sethi is not quite pleased with him in Hindustan Kalamandir's maiden production "Azadi ki-Rah Par".

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Are we really in Free India?

You are running up a temperature and getting delirious.

What are the changes that have taken place in India before and after the 15th August in general?

Nowadays they tie us up with hand-spun and handwoven ropes, though sometimes they use the same old foreign bullets.

S. GHOSE (Serampore)

I want a friend, how can I get one?

You can buy one for two rupees every month—a friend that tells you the truth humorously.

J. O. GUPTA (Kanpur)

While producing pictures, do the film producers feel themselves responsible to anybody?

Oh yes! To their race horses, feminine commitments, gambling games and other sports.

Why is your criticism becoming so perfect day by day?

The product is becoming more defective.

ADVI RAO K. (Raichur)

Is there any truth in the rumour that the Sikhs have made up their mind to hold the reins of India in their hands?

They may have but who is handing over the reins.

GULAB SINGH (Kamptee)

Why don't you become a political leader?

Veena Kohli and Rehan make the romantic pair in "Roop Rekha", Chitra Kala Mandir's maiden social.

In her astonishment Sudha Rao adds charm to her simplicity in Shanti Pictures' maiden social, "Kuchh Naya".

Perish the thought. Haven't we enough murderers let loose in this ancient land of Buddha and Gandhiji?

V. ANGELA RAU (Madras)

How may a faithful wife cure a drunkard husband?

Drunkenness is a disease. It needs a doctor and not the wife.

Is there any harm if a woman in her thirties marries a man of twenty-five?

No harm if the woman looks younger and the man feels older.

Define in simple words an ideal woman?

Mother.

MARTIN T. (Dibrugarh)

Did anybody ever pull your leg?

That's what you fellows do every month and I pull it back.

Do you think it necessary to go to the temple, mosque or church to worship God who is omnipresent?

I go to a temple to admire architecture and yet I believe in God. If God lived in a temple men would find him.

J. LAL THANVI (Jodhpur)

Tell us frankly your opinion on Free India's first railway budget. Do you personally approve of the raising of fares?

Those trains must run and they need silver wheels.

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Shanta Apte, the screen's veteran artiste, is starred in Bhoomradi Productions' "Mandir", Winayak's last directorial assignment.

What is your definition of "morality"?

A strictly personal virtue with which the state has nothing to do.

What is fashion?

Killing people for politics.

H. MAHADEVIAH (Benares)

Can you guide us in teaching a lasting lesson to a particular cinema owner, who is not in a mood to improve his picture "hell" in spite of repeated complaints through your "filmindia"?

Give him a month's ultimatum. Thereafter whip up public and official opinion by peaceful picketing at the gates of the cinema. A week's treatment will cure the most chronic cinema owner.

R. C. HIREMATH (Davangere)

By what do you measure happiness?

By the smiles around me.

M. KUNHIKANNAN (Mettupalaiyam)

Please let me know what Nargis is doing nowadays?

Producing a picture in partnership with Chandulal Shah just as I did.

Majority of my friends are Muslims who didn't volunteer for Pakistan. What do you think of me Sir?

You are more lucky. I was in the same boat once but many of my friends went to Pakistan and some of the remaining ones stabbed me here.

P. JANARDHAN RAO (Secunderabad)

Do our women dress with an eye for their husband's likes and dislikes in colour and style?

They do as long as their men appreciate. Women lose interest in dress when their men lose interest in them.

What do angels look like?

Dead bodies.

ABDUL HAI (Raichur)

On what grounds do you recommend the film industry to be included in post-war planning?

Because its product poisons millions every day. The film is the most powerful weapon of propaganda to teach people a new way of life.

You revel in your criticisms and commend yourself when action is taken on them. Don't you know great men never praise themselves?

I am not a great man. I am a little man who takes a big bite and I feel happy when I digest it.

J. S. PILLAI (Suva, Fiji Islands)

Could you tell me what you do with those questions which lack grammatical construction, but nevertheless carry sensible meaning?

I would rather have sense than grammar.

Do you think that on moral grounds, Britain will be justified in remaining in India after June 1948 if the outstanding Hindu Muslim differences are not settled?

Leela Chitnis is featured in Filmistan's forthcoming picture "Shaheed" as the hero's mother.

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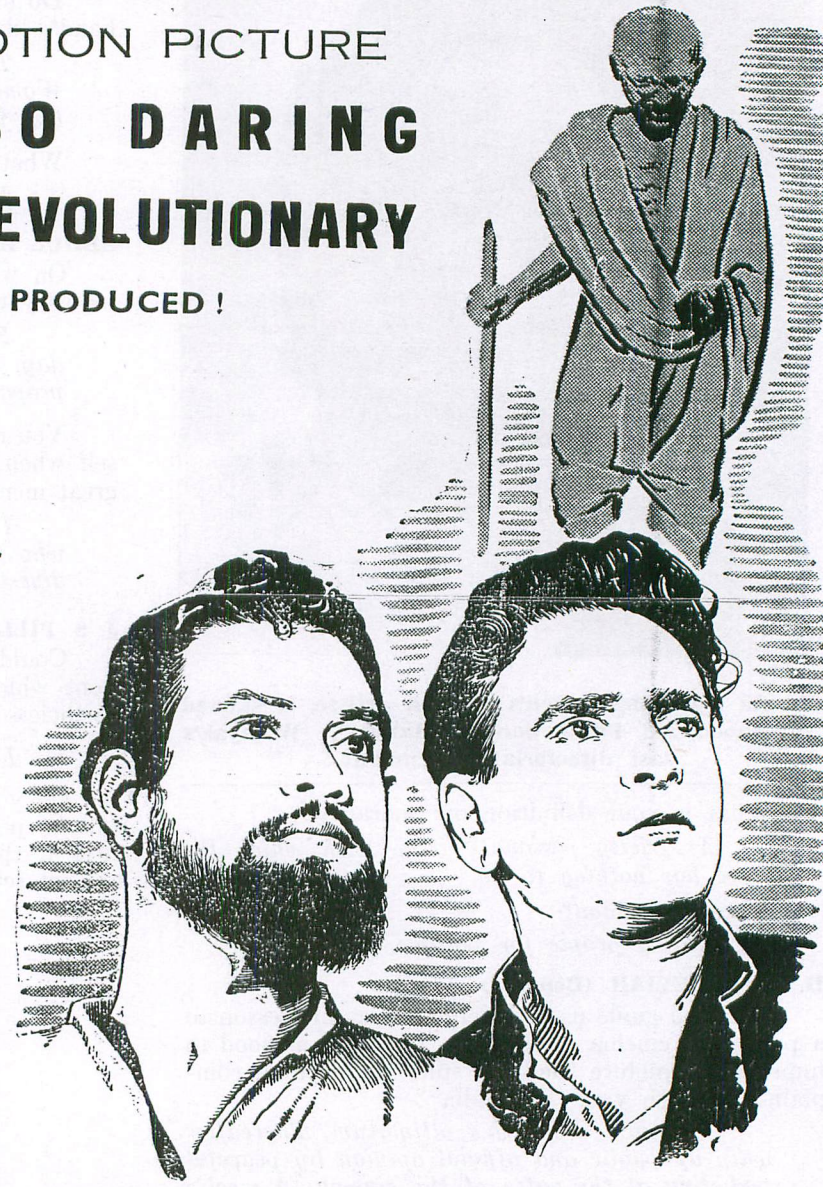

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MADANGANJ.
KISHANGARH : (RAJPUTANA)

Moral or immoral grounds, Britain is getting out officially because India is not giving Britain free board and lodging any more.

If our present Socialist party promises us free shows in their regime, would you be kind enough to vote for them?

Socialists can't afford to give us free shows except their own exhibitions for which also they want us to pay.

MISS GOUROO KUSHALPA (Mercara)

How does a beautiful scenery affect you?

I feel the presence of God near me.

R. R. INDURKAR (Indore)

Do you believe that fortune is a lazy goddess?

And blind and unreasonable.

A dead person is always praised for his deeds done in the past. Why not a living one?

The living one is also praised by epithets of jealousy.

It is found that you are in the habit of changing your opinion as and when necessary?

That's right. The human mind must progress as it discovers new knowledge. How can I be static? I change from minute to minute.

K. N. SRINIVASAN (Mysore)

What are the qualities of a good politician? Name a good politician who was once a film actor.

Wait another ten years. Prithviraj is now in the crucible and has already begun talking nonsense and giving us a headache. He likes his own voice and I like his perseverance.

Suraiya is the leading lady of Ratan Pictures' maiden social "Kajal" directed by M. Sadiq.

RAM DULARI DEVI (Dumka)

Define opportunists?

The new official recruits to the present nationalism and khaddar.

What has made the film industry one of the most profitable businesses in the world?

The number of idiots that crowd the world.

V. K. FAZLUR RAHMAN (Bangalore)

Why is Tara Singh known as 'Master'?

Must have been a school master, station master or a post master. He looks like some master.

NARAIN SAWANT (Bombay)

What is the future of the film industry in Pakistan?

It has no future unless India agrees to release pictures produced in Pakistan.

Why hasn't Jayashree acted in her husband's latest picture, "Jeevan Yatra"?

Probably because Yaqub was acting the hero.

Why are our leaders fond of accepting invitations for numerous public functions?

It is the newscamera that plays havoc with vanity of our leaders.

A friend of mine after going through your leader, "Democracy or Moonshine", told me that you are fast becoming a communist! Is it correct?

I see no other alternative if the present game of favouritism and nepotism continues.

Why aren't Muslim producers inviting the Quaid-i-Azam to do the opening ceremony of their pictures?

The Muslim producers didn't get a dog's chance to see the Quaid-i-Azam's shadow, though they waited four weeks outside his house in Karachi.

Nowadays it is quite in fashion to invite the Prime Minister or the Governor General to do the opening ceremonies of pictures. What is your opinion about it?

These turned up noses at least know that India also produces motion pictures in addition to politicians.

Is kissing a vice? Why is it not introduced on the Indian screen?

Our sound recording is not perfected yet. With our present technical knowledge a kiss will sound like an aeroplane crash. Besides our Congress ministers have been in jail too long to remember their early thrills of a kiss. A kiss is therefore banned as a social reform—only from the screen.

S. A. KAZEMI (Calcutta)

At present which is the most civilized nation in the world?

Dipped in the ink of Tears....

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-so passionate
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Music: **K. DUTT.** (Koregaonkar)

Production-Controller:— **A. K. SAWANT.**

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★ **SURENDRA** and
★ **MUNNAWAR SULTANA**
WITH
★ **PROTIMA DEVI** ★ **LEILA KUMARI** ★ **SANOBAR**
★ **RAMESH SINHA** ★ **SANTOSHI KUMAR**
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STF

Shivraj has the dignity and imposing look of a mystic in T. K. Screen Classics' maiden social picture "Batohi".

Switzerland, if peace is the proof of civilization. Through two wars, Switzerland didn't lose a single citizen.

With the division of India, Muslims are rushing madly to Pakistan. I, being unable to decide whether I should remain in Hindustan or move to Pakistan, would like to have your advice?

Stay where you are and if they want to kill you, die fighting. You won't die twice so there is nothing to be afraid of.

JETINDAR NATH (Hoshiarpur)

How can one become mad?

Shout loudly about the things you see happening before your eyes and the authorities will proclaim you mad. Sanity in the present world means a general conspiracy to keep mum over what is happening and echo only what is licensed.

MRS. PUSHPA CHANDRA (Lucknow)

What do you think will be the position of Philip Mountbatten as a husband when his wife becomes the Queen of England?

He will be the Queen's husband just like Veeraswamy being the star's husband.

K. G. MATHUR (Meerut)

Have you ever been impertinent?

I have never been polite unnecessarily.

Are you in any way affected because of the departure of Mumnawar Sultana to Pakistan?

All the Sultans and Sultanas will be back because though wheat is grown in Pakistan, bread is baked in Hindustan.

Enumerate the types of people you dislike.

I don't dislike human beings. I dislike their acts.

What are your relations with Protima and Para?

Protima is my friend. Para is my child.

POORAN CHANDRA PANDEY (Lucknow)

How far is it correct to say you are an egoist?

100 *per cent.*

What appeals to you more—woman in tears or woman in smiles?

I love smiles. They are rare in these days with millions in tears.

Are the two abilities—ability to go to jails and ability to administer—identical?

Not after recent exhibitions. I think some of these jail pilgrims are only good at going to jails.

Rs. 500 IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100; 2nd Prize Rs. 80; 3rd Prize: Rs. 50; 4th Prize: Rs. 40; 5th Prize: Rs. 30 and 20 Consolation Prizes of Rs. 10 each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR MAY

1st Prize: Rs. 100 to Narain Sawant (Bombay); 2nd Prize: Rs. 80 to N. V. R. Swamy (Negapatam); 3rd Prize Rs. 50 to P. Raval (Nairobi); 4th Prize: Rs. 40 to R. K. Mukker (New Delhi); 5th Prize: Rs. 30 to K. G. Mathur (Meerut) and 20 consolation prizes of Rs. 10 each to the following:—N. M. Chavan (Bombay); Md. Ameenuddin (Madras); Bhimrao V. Savanur (Poona); C. Hyder Ali Khan (Chowlur); M. K. Devadatham (Parbhani); T. P. Jhunjhunuwala (Kanpur); B. Chakraverty (Kasganj); S. K. Nakul (New Delhi); Syed Moosa (Bangalore); S. Ghose (Serampore); J. O. Gupta (Kanpur); V. Angela Rau (Madras); Martin T. (Dibrugarh); J. Lal Thanvi (Jodhpur); P. Janardhan Rao (Secunderabad); K. N. Srinivasan (Mysore); S. A. Kazemi (Calcutta); Jatindar Nath (Hoshiarpur); Mrs. Pushpa Chandra (Lucknow); and Pooran Chandra Pandey (Lucknow). Money Orders are being sent to the prize winners.

WATCH FOR THEATRE

GRAND GALA PREMIERE IN BOMBAY.

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KAMINI KAUSHAL—

She kindles the fire of love with her alluring eyes in "Aag", R. K. Film's ambitious maiden social, produced and directed by Raj Kapoor.

Dear Exhibitor,

Thanks a lot for the consistent co-operation on your side in resp
significance in the show business. We have pleasure to continue
hits, which with their novelty and variety will be sure to evoke
The newest Famous Production about to be ready features
dhara Katju, Gope, Gyani & Rehman. O. P. Dutt directs this pict
name of the Picture is still a secret but will be soon announce
In the meanwhile the Prabhat Studios are busy completing a
in Hindi & Marathi a gorgeous mythological by Shree Vijay Picture
talented youth typified by Baby Shakuntala & Anant Marathe (c
like Ganpatrao & Vasant Thengdi. Directed by Shaikh, SEETA
The latest Prabhat picture is an absorbing social drama
made his mark with Aage Badho. This new picture will fully revea
While these are getting ready, there are at least three prod
Pictures' maiden production DHANYAWAD, with an up-to-the-mi
and Lalita Pawar. The picture is replete with action, emotion an
patriotic note.

Then we have Nargis Art Concern's ambitious creation R
and fully worthy of the great subject. Nargis & Sapru play the
Directed by Akhtar Hussain, ROMEO & JULIET is going to h
The third ready picture is Famous Production MOHAN,
situations. Hemavati plays the lead opposite Devanand, whil
actors do yeoman work in support directed by A. Bannerji. Fre
Almost complete is 'PUGREE', All India Pictures' top
Kamini Kaushal, Shashikala, Wasti, Gope & Dixit make the
first-rate entertainment worth looking forward to.
All in all therefore, Famous Pictures are out to g
will keep up the same splendid response as before. So wi

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tinue this happy association with a string of new box office
voke your appreciation.

atures a galaxy of matchless stars: Suraiya, Manorama, Yasho-
picture under producer Kashyap's experienced guidance. The
ounced!

ting a couple of major productions: one is SEETA-SWAYAMVAR
cture in the true Prabhat tradition. Durga Khote leads a cast of
he (of Ramshastri fame), Balakram (of Chand) and able veterans
ETA-SWAYAMVAR will be a Prabhat Release.
rama starring Madhubala & Ramsing directed by Y. Pethkar who
reveal the progressive aspect of Prabhat policy.

productions which are completed and awaiting release: one is Kalpana
he-minute theme and a scintillating cast: Hansa, Jagirdar, Sajjan, Agha
n and sensation. It is hundred per cent modern and touches a thrilling

on ROMEO & JULIET, a real million-rupee enterprise, richly spectacular
ay the title roles, with a handpicked cast of character players in support.
to be an extraordinarily gorgeous romance on the Hindustani screen.
RAN, an intriguing mystery play, with lively suspense and most unexpected
while Alaka, Butt Kasher, Vimala Vashishta and half a dozen character
. Fresh faces and fresh ideas typify this picture.
s' topical tale of modern city life being produced by Arora of 'Doli' fame.
e the attractive list of stars. It is going to be a rollicking comedy and

to give you the best in filmfare in the coming days and are sure you
So with best wishes and hearty greetings, we remain,

Very cordially yours,
Famous Pictures.

TUKARAM the phenomenal Prabhat success now in Hindustani!

MEENA KUMARI—

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Dances: **D. Babulal**

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Shantaram Vindicates "Tamasha"

Popular Maharashtrian Folk Music Is Starred In "Ram Joshi"!

RAM JOSHI
Producers: Rajkamal Kalamandir
Language: Hindi
Songs: Narendra & Niranjan Shrivastav
Music: Vasant Desai
Photography: G. Balkrishan
Audiography: Minu Tumpal
Cast: Manmohan Krishna, Hansa, Shakuntala, Parshuram, Sudha Apte etc.
Released At: New West End, Bombay.
Date of Release: 25th March 1948.
Directed By
V. SHANTARAM

After two such outstanding flops as "Jeevan Yatra" and "Andhon ki Duniya", Shantaram's Raj Kamal Kalamandir was on the downward grade, but "Ram Joshi" has saved Shantaram's reputation and given Raj Kamal another lease of life.

"Ram Joshi" is, pre-eminently, a vindication of the popular folk entertainment of Maharashtra known as "tamasha" which recently came under the censure and ban of the morality-obsessed Home Minister Morarji Desai (appropriately called "Moralji" Desai by BLITZ). May be, here and there, an element of vulgarity had crept into the songs of the "tamasha" (as has happened with all other forms of entertainment including stage, screen, vaudeville and music hall) but in that case, such vulgar portions could have been eliminated, instead of clamping down a blanket ban on "tamasha" as such. Perhaps, what was found objectionable was not the alleged vulgarity (which can be witnessed in other form in Taj cabarets as much as in village "tamashas") but the extempore wit of the performers of this medium whose slashing tongues do not spare the high and the mighty, the pompous and the hypocrites, whether they wear crowns or Gandhi caps. "Tamasha" is not only a popular form of amusement, it is a living "People's Theatre", with a tradition of outspoken social and even political criticism. No wonder while the Congress ministry seeks to ban "tamashas", the Socialists and the Communists, and the People's Theatre artistes, have all adopted this medium to propagate their respective ideologies.

A REAL MUSICAL

Not Ram Joshi the individual but this dynamic popular art of the "tamasha" is the real star of Shantaram's picture. The verve, vitality, spontaneity, unsophisticated charm and sex-appeal, the witty repartees and social satire which all constitute the distinguishing features of "tamasha" have been fully exploited in the picture. "Ram Joshi" is a musical in the best sense of the word —not a story *with* songs thrown in, but the story *of* music, in which each incident, each dramatic twist, each climax is worked out musically through a song which is an integral part of the narrative.

The music (particularly in the Marathi version but also, to a great extent, in the Hindustani version) has the authentic sweet and unsophisticated charm of the original Marathi *laonis* and *powadas* which constitute the musical core of the "tamasha". While Maharashtrians will delight in hearing such excellent rendering of their provincial folk-music, the non-Maharashtrians will doubtless enjoy this (for them) refreshingly new type of songs.

Recruit M. N. Thakur of Room No. T-61, Chembur Refugee's Camp, Bombay is an undergraduate, 5'-7" and has acted in amateur stage plays.

BRAHMIN WHO BECAME A 'BHAAND'!

"Ram Joshi" is the true story of the eighteenth century Maharashtra under the Peshawas. Ram was a young Brahmin who, instead of learning the scriptures according to family tradition, discarded the puritanic code of his caste, and adopted the career of a wandering entertainer (contemptuously known as a *'bhaand'*). He was a born poet and by identifying himself with the life of the common people, he sought inspiration for his poetry in the earth, rather than in the heaven of gods and goddesses. He became a real 'poet of the masses', singing their songs and telling their tales, amusing and entertaining them, educating and inspiring them. The moral code which he followed in this career was certainly not conservative, conventional or ascetic; the fanatical Brahmins of the eighteenth century did not approve of his way, nor would our twentieth-century khadi-clad moralists have approved of it. Yet Ram Joshi not only won the love and admiration of the common people but elicited recognition and praise for his art from the Peshwa and the *mahakavi*. He gave a new dignity and status to "tamasha"—which, till then, was regarded as cheap and vulgar, and the monopoly of the alleged "lower" classes.

Towards the evening of his life, however, Ram Joshi not only gave up his profligate ways but (what

was not so commendable) also his "tamasha" career, and took to bhajan-singing instead, returning home to his long-forgotten wife, like a minor saint. This convenient popular legend has been a godsend to Shantaram who has thereby been enabled to make his peace with God, orthodoxy and the conservatives in the last reel, after a consistently progressive trend throughout nine-tenth of the picture. Shantaram has a flair for progressive themes—but depend upon him never to let go of box-office which happens to be conservative!

DIRECTORIAL BRILLIANCE

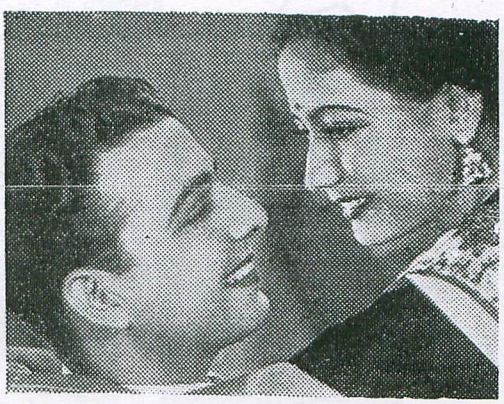
A story set against the unsophisticated background of rural Maharashtra does not give much scope for any self-conscious and deliberate exhibition of technical virtuosity. The directorial style adopted by Shantaram in "Ram Joshi" is simple and straightforward. Presumably, with an eye for economy, he has even eschewed unnecessary lavishness of sets or costumes, or mass scenes, which normally constitute "production value" in a picture. And yet that old directorial brilliance is very much in evidence throughout. The camera treatment of "tamasha" scenes is really superb—a rare example of angles, compositions, movement and cutting of shots, perfectly harmonized with the lilt of the music. The musical contest between Ram and Baya, the development of love between the two, the earlier scene where Ram defies the orthodoxy by staging a "tamasha" at the very doorstep of the temple, the montage of "tamasha" scenes,— in all these, Shantaram is at his best. Where he lamentably fails is the fantasy scene of the "tamasha" in the court of the Peshwas dissolving into a crude and banal krishna-Gopi's dance which to make matters artistically worse, has been tinted in gaudy colours!

Shantaram has also failed to give the second half of the picture the pace and rhythm of the first half, so that the picture tends to drag towards the end, and only those who are spiritually inclined have any interest in the final conversion of the inspired "bhaand" into a routine *bhajan*-singer.

NEW LIFE FOR HANSA

Hansa who was never known either for good looks or good acting acquires new grace, charm and vivacity under Shantaram's expert eye. One can hardly recognise the plain and unimpressive Hansa of a dozen earlier pictures in the vivacious and attractive Bayabai of this film. The same sort of transformation has been worked upon Manmohan Krishan, the eyesore of "Andhon Ki Duniya", who is hardly recognizable in the garb of Ram Joshi. Both his personality and his singing provide a pleasant surprise.

"Ram Joshi" is one of the few pictures which are both *good* and *popular*. A hit at the box-office, it has also redeemed Shantaram's reputation as director and producer.



ONE FRIEND'S JEST WAS ANOTHER'S LUCK!

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with AGA JAN, USHA, S. N. TRIPATHI, ROOPA

Directed by:

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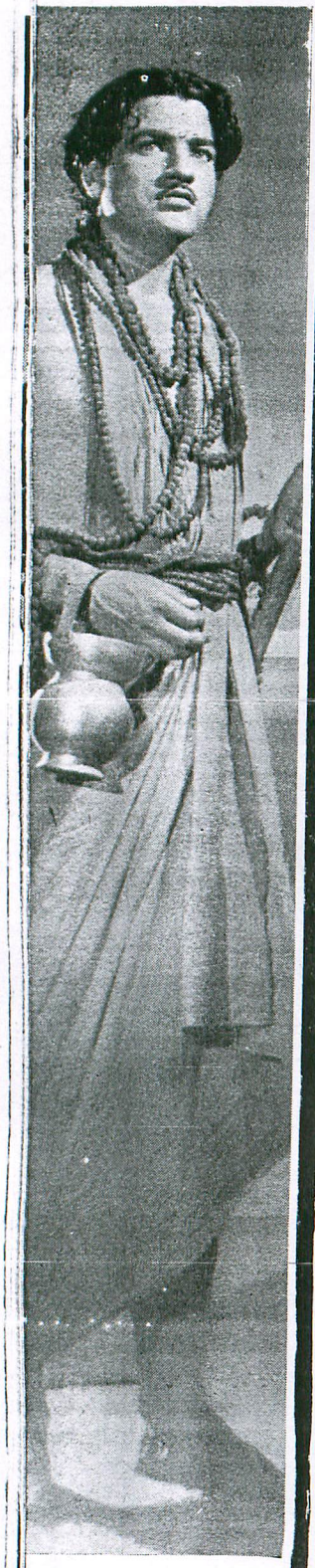


HEER RANJHA

(A TALE OF TRUE HAPPENINGS)

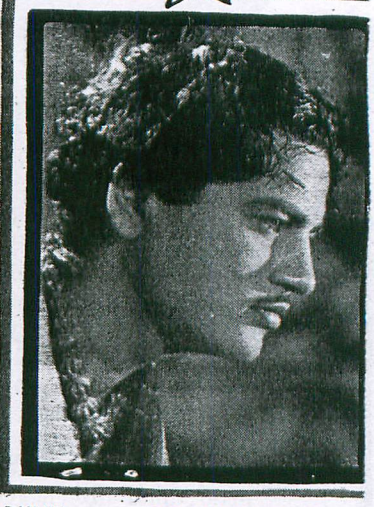
WRITTEN by **Wali**

Presented by

PUNJAB FILM CORPORATION

BOMBAY 28

1. HEER - WAS THE BEWITCHING VILLAGE BEAUTY, WHOSE TALE WILL ALWAYS BE RE-TOLD THROUGH-OUT THE AGES.



2. RANJHA - THE SPARKLES IN HIS EYES WILL ALWAYS REVEAL THE TRUT OF THE DEVOTED LOVE FOR HEER.

5. KAIDOO - WHOSE FROWNY EYE-BROWS ALWAYS FOLDED TO BRING SOME DESTINY TO RUINS FOR TRUE LOVERS.

6. HEER & KAIDOO - HEER WAS SCOLDED BY KAIDOO, BUT ALL IN VAIN. SHE HAD A BETTER PROBLEM TO SOLVE.

7. KAIDOO & HEER'S FATHER WHEN SITUATION COULD NOT BE HANDEED ALL ALONE, KAIDO WHISPERED IT TO HER FATHER.

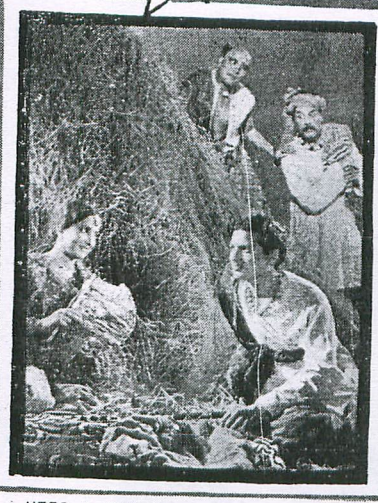
11. MITHI
BUT HIS OWN WIFE MITHI WAS THE GREATEST HORROR TO - HIMSELF.

12. SAIDA
POOR HEER WAS MARRIED TO SAIDA - THOUGH AGAINST HER WISHES.

13. SEHTI
SAIDA'S ONLY SISTER AND HEER'S 'NAND', WHOM CUPID LINKED WITH MURAD.

Particulars :- **PUNJAB FILM CORPO**

3. RANJHA BECOMES THE TARGET OF THEM SO MUCH SO THAT HE IS - COMPELLED TO LEAVE HIS BROTHERS AND 'BHABIES'.



4. HEER & RANJHA - THEY MET AS LOVERS MEET, WHILE 'AAROO' LEAKED THE LOVE-EMMOTIONS TO KAIDOO.

Starring

MUMTAZ SHANTI

GHULAM MOHAMMED

GULAB, ROOP KAMAL, MAJNU

and

SHREE NATH

8. HEER'S FATHER - FAITH AND DEVOTION WERE HIS CHIEF QUALITIES AND SO HE STOOPS DOWN TO ALMIGHTY.

9. HEER & RANJHA THEY MISSED NO EVENING & NEGLECTED NO SENTIMENTS.

10. AAROO - THE RIGHT-HAND-MAN OF KAIDOO - WHO SPITTED OUT ALL SORTS OF UN-DEMANDED ENQUIRIES.

14. MURAD HOW THIS REMARKABLE SCREEN WILL IMPRESS YOU, THE SCREEN ONLY CAN TELL.

15. HEER & RANJHA - BUT LOVE ALWAYS SCORES AT THE END. NATURE PLANNED THAT THEY SHOULD REMAIN SAILING TOGETHER.

16. WALI SAHEB THE TALE IS RE-TOLD BY THE MASTER-PEN OF MR. WALI.

RPO RATION BOMBAY 28.

JEEVAN Jyot

Story Scenario & Direction

VIJAY MOHAN GUPTA

Music

N. NAGESHRAO

Starring:

★ RATNAMALA ★
★ JAWAHAR ★
★ NIRMAL KUMAR ★
★ SHANTI MADHOK ★
★ Baby Kusum Pradhan ★
★ BIKRAM KAPOOR ★
★ T A R A R A O ★

For Particulars :-

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OUR REVIEW

"Mirza Sahiban" Makes Good Impression!

Trilok Kapoor Improves In Acting

Folk-lore and legend have a peculiar charm of their own when presented on the screen for the simple reason that even the most illiterate among the audience know the story of the film and find it not only easy but also entertaining to follow.

The pity, however, is that a good many folk-tales are distorted in their screening because the story writer, or the director or the producer, each of whom thinks himself to be the world's wisest man believes that the principal events in the story should not have happened as they are recorded but ought to have been otherwise so as to suit his own taste and fancy, and he changes them accordingly or adds some thing which is not there in the original story. This is particularly the case with Gujarati pictures produced from the folk-lore and legend of Kathiawar where the trio consisting of the story writer, director and producer takes a peculiar delight in misrepresenting the most romantic tales and in doing so often brings down the characters of the stories (who are usually idolised by the people as supermen) to its own common level of the ordinary modern people. This has, fortunately, not happened to the popular folk-tale of Mirza Sahiban with which practically every Punjabi is familiar and which is preserved in Punjabi folk literature, as one of the most romantic love tales, conveyed from generation to generation by word of mouth, and later transcribed both in prose and verse and translated in many provincial languages of India.

MIRZA SAHIBAN

Producers: Madhukar Pictures
Language: Hindustani
Dialogue & Songs: Qamar Jalalabadi & Aziz Kashmiri
Music: Pt. Amarnath
Photography: M. R. Navalkar
Audiography: Arora
Cast: Noorjehan, Trilok Kapoor, Gulab, Gope, Baby Anwari etc.
Released At: Excelsior, Bombay
Date of Release: 19th March 1948

Directed By
K. AMARNATH

THE STORY

Mirza is a fatherless urchin, a spoilt child of a widowed mother, who has acquired proficiency in archery and tries his art everywhere in the small village, often to the great annoyance of the village folk. Tired and vexed by the boy's unruly behaviour and the villagers' many complaints against him, the mother agrees to the proposal of her brother to remove Mirza to his own village where he wants him to be schooled, educated and become a useful member of the family and society. Mirza, leaving his little sister and mother accompanies his uncle to the latter's village and is being sent to the village primary school.

Here he makes friends with Sahiban, his uncle's daughter and his classmate. The two children soon develop finer feelings for each other which, as they mature into youths, culminates in love.

While Mirza's uncle and Sahiban's father would very much like the alliance between the two cousins, his wife and son are opposed to it as Sahiban's mother has already planned to have her married to Fumman, her own sister's son who is a veritable idiot and a coward. He is sensible enough to one thing, however,—the growing fondness between Mirza and Sahiban,—and is watchful of all their movements which he reports to Sahiban's mother and brother—Shamir. A stage ultimately comes when Mirza's uncle is compelled to drive him out of his house.

Mirza leaves the uncle's house but is not prepared to leave the village and makes his abode in a secluded place in a nearby jungle where Sahiban comes secretly, night after night, and the two lovers meet under moonlight and starlight and sublimate their love like Sohini and Mahiwal and the other pairs of lovers in many

Quaint! Isn't it? But that is how Shanta Apte prefers to dress Baby Nanda in Bhoomraddi Productions' forthcoming social, "Mandir", directed by the late Winayak.

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Direction:
S. U. SUNNY
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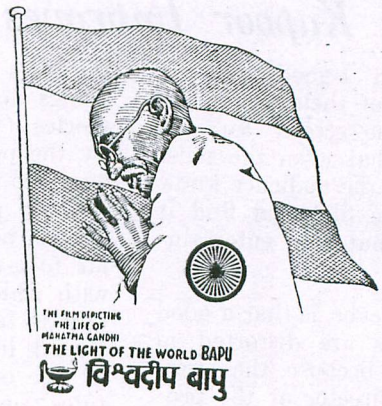
"LIGHT OF THE WORLD BAPU"

"VISWADEEP BAPU"

(IN HINDI)



A short film depicting the life of

MAHATMA GANDHI

★ ★ ★

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☆ Independence Day Celebrations.

☆ BAPU's trip to Noakhali, Bihar and his last fast.

☆ Birla House, the funeral and ashes immersion scenes.

☆ The eternal flame that kindles millions of flames.

–with MANY HEART MOVING SONGS & COMMENTARY.

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THE SCREENS,

Shanti Sadan, French Bridge,
BOMBAY-7

A scene from Hindustan Kalamandir's maiden production "Azadi ki Rah Par".

other folk tales of that type. This fact having come to the knowledge of Sahiban's mother and Shamir, the latter determines to kill Mirza, but Sahiban's father succeeds in persuading Mirza, to leave the village and save Sahiban from the disgrace which her secret meetings with Mirza are causing her. Mirza agrees and leaves the town.

Mirza's sister's marriage is about to take place and being informed of it he goes back home to take part therein. Meanwhile, in spite of her protests and opposition Sahiban's marriage is fixed up with Fumman. Through a girl friend of Sahiban, Mirza gets information of this, and leaving the sister waiting to be carried to the wedding for which her bridegroom is about to arrive, he rides on his steed, in true cavalier fashion, and goes to Sahiban's village and house, to pick her up and carry her away just in time to prevent her being married to Fumman. A chase follows, led by Shamir, Sahiban's brother, but Mirza succeeds in escaping his followers by killing with his arrows many of them and when ultimately he is about to discharge an arrow at Shamir, Sahiban intervenes and breaks Mirza's only weapon of defence, his bow, with the result that Mirza is overpowered and killed by Shamir; and Sahiban puts an end to her own life by plunging the dagger which killed Mirza in her own chest.

With a good scenario, the story is convincingly told, and has a few good songs, but the very noisy music becomes often jarring to the ears, and robs the songs of much of their charm. Moreover, the rural atmosphere has been over-glamourised, so that one misses the rustic realism which one associates with village life.

PERFORMANCE

Both Luxman as the child Mirza and Trilok Kapoor as the young Mirza give good performance, and the latter shows some remarkable improvement on his previous acting. But Nurjehan as Sahiban is hardly convincing. One cannot imagine a love-bitten maiden to be so fat.

She is a good actress and has an expressive face but with her present bulk she cannot play a maiden's role, and it seems she is selected only for the sake of her undoubtedly golden voice. It is high time Nurjehan was transferred to the play-back department, as her voice is a definite asset.

There is nothing much to say about the performance of the artistes who play Shamir and Mirza's father while Gope displays his usual buffoonery, and Gulab as Sahiban's mother is quite entertaining in her usual manner.

Some of the settings depicting the village surroundings and the fair are quite good. The scene wherein Mirza's steed returns home alone without its rider and with Mirza's broken arch is really touching.

The picture is worth a visit and likely to fetch handsome box office collections.

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INDER RAJ

Song : **VISHWAMITTER ADIL**

Photography : **BAL DHAVALE**

Sound : **BAL CHAVAN**

Art : **MADHUKAR THAKUR**

Starring :

- ☆ LALITA PAWAR
- ☆ SALVI
- ☆ SAROJ BORKAR
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Director:
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OUR REVIEW

"1857" Is Waste Of Precious Celluloid!

Deceptive Title Does Not Help Exhibition

Absurd Story And Poor Performance Make Boring Stuff

A well known English scientist has written a book on Snakes. In that book there is a chapter captioned "Snakes In Iceland". The chapter consists of but one line, namely, "There are no snakes in Iceland."

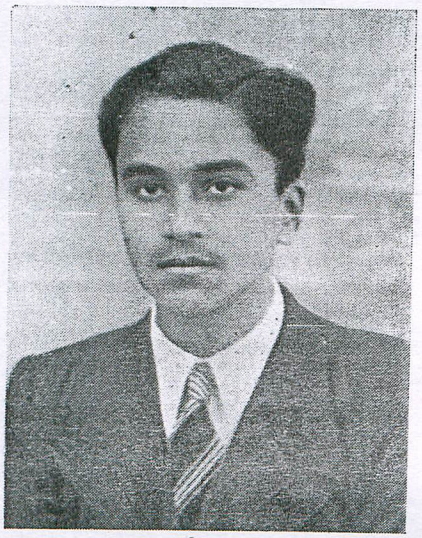
It can be likewise said of Murari Pictures' latest release: There is no Sepoy Mutiny, much less the first war of Indian independence, in the picture "1857".

It is really a mystery why this picture is given the misleading title "1857". One can as well produce a picture called "Mahatma Gandhi" and justify its title by showing therein at some place a bearded Sadhu who is often known by the name of 'Mahatma' in Indian villages and, at another place, a green grocer dealing in indigenous drugs who is known by the name of "Gandhi" in many provinces of India. One can never be sure of these producers and there are several like Mohan Sinha capable of such a trick.

The only justification that can be found, by a stretch of imagination, for this dignified title to a worthless love story is that in the picture there is a Nawab's wife who looks about 18 and her husband, the Nawab who looks nearly 57. No one should be led to believe, therefore, that the picture has anything to do with one of the most glorious milestones in the history of India, namely the great rebellion of 1857.

1857	
Producers:	Murari Pictures
Language:	Hindustani
Story:	M. Zahur
Screenplay & Dialogue	Dr. Safdar 'Ah'
Songs:	Anjum Pilibhiti
Photography:	V. N. Reddy
Audiography:	N. S. Nair
Cast:	Surendra, Wasti, Madan Puri, Suraiya, Menka, Laxmi etc.
Released At:	Lamington, Bombay.
Date of Release:	19th March 1948
Directed By	MOHAN SINHA

True, there are a few scenes in the beginning of the picture which deal with some of the incidents supposed to have taken place in connection with the mutiny. There are a few scenes at the end of the picture also dealing with incidents of the mutiny wherein Bahadurshah "Zafar", the last of the Moghul Emperors of India and Laxmibai, the Maharani of Jhansi, are also shown. But these scenes are merely haphazard battle scenes wherein the spectator understands nothing. Soldiers are shown running about and killing one another; cavaliers run somewhere and fight with one another; guns are being fired, swords are crossed, but as all the scenes are mere library shots picked up from some old pictures, no one understands who is actually fighting whom, who is killed and why and what is all the fuss about. That is all about 1857 in the picture. The rest is a mere love story of the oldest pattern that has been specialised by all Indian film producers.



Recruit Magraj of 859 A|2 Gagan Mahal Road, Hyderabad (Dn.) is 18, 5'-8", an Inter-arts student and speaks fluent Urdu.

THE STORY

Nawab Khurshid Mirza of Rehmatpur, a small jagir in some imaginary Indian Province becomes the victim of the aggression of the unruly soldiers of the East India Company and is driven away from his estate. His only daughter escapes and the Nawab himself, blinded by the smoke of the enemy's guns, escapes with his trusted lieutenant Jawahar Singh.

Tasnim, the young daughter of Nawab Khurshid Mirza, finds her way to Delhi where she is confronted by Aslam, only son of Nawab Agha Shaukat, a Delhi aristocrat and landlord and a

Lalita Pawar is wondering if her purse has enough money for her shopping in Navyug Chitrapat's production "Phool aur Kante".

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loyal parasite of the East India Company. Moved by pity for a refugee, Aslam takes Tasnim home with him where she is introduced to Aslam's mother, (who, by the way, looks several years younger than her son) who gives her shelter in her house and begins to treat her like her child though Tasnim works in the house as a mere menial.

Love develops between Aslam and Tasnim in the usual cinematographic code of love, and the picture then takes us to their secret meetings and songs and duets and dreams and all that we have seen in a thousand other pictures. But when it comes to the question of marriage, naturally, obstacles must come in. Aslam's father, an aristocrat and a Nawab at that, would not agree to his son marrying a mere maid-servant. As the son has the courage to declare his determination to marry his chosen one and none else, the maid-servant is first driven out from the house and then the son.

The blinded Nawab Khurshid Mirza, roaming in search of some refuge arrives in Delhi and as it better suits the purpose of the story, finds shelter in the hut of Nawab Agha Shaukat's gardener known by the romantic name of Dileep.

Driven out by her master, Tasnim ultimately goes to her blind father and in due time Aslam also arrives there. It is then revealed that Tasnim was no mere menial but a Nawab's daughter. But still, Nawab Agha Shaukat would not agree to the match since Nawab Khurshid Mirza was a rebel and an enemy of the Company and subsequently a pauper.

But since Aslam is determined to marry Tasnim, news of the Sepoy Mutiny having broken out reaches them all. A few battle scenes then follow and some notable episodes of the great fight are narrated by a verbal commentary. The mutiny leaves Nawab Agha Shaukat a pauper. He then regrets his former stiff attitude and goes to Nawab Khurshid Mirza to ask his daughter's hand for Aslam. The latter agrees and the picture ends with Aslam and Tasnim being shown decked in bridal robes and heavy flower veils

PRODUCTION VALUE

The picture is a sheer waste of so much precious celluloid. There is nothing in it, not even one scene, one song, one little shot that would deserve any mention as noteworthy.

Aslam is played by Surendra who looks anything but a Nawab's son of 1857 with his beardless face and Douglas Fairbanks moustache. Mohan Sinha, apparently, has no regard for history, for he does not seem to know that the Muslim aristocrats of those days never shaved their beards and moustache, as he has also shown Nawab Agha Shaukat without a beard. He neither knows that maid-servants in Nawab's households in those days had no access to the Nawabs and love affairs of the kind that is shown in the picture were unknown to the aristocracy of 1857 when Nawabzadas had absolutely no freedom to choose their life-mates although they could have as many concubines as they liked.

Tasnim is played by Suraiya, who gives a few songs and the most unconvincing performance as a Nawab's daughter. Menka who plays Aslam's mother looks very much his junior for Surendra as Aslam with his tall and bulky person cannot be mistaken as a youthful boy by even the most indiscriminating spectator. Agha Shaukat is played by Wasti who does not impress, nor does Shakir in any way deserve any mention for his performance as Khurshid Mirza. The other characters have little to do with the picture.

One thing, however, must be said to the credit of the director that he has given a very good make-up to Ganju in the role of Bahadur Shah and made him resemble the Great Moghul as we see him in his pictures to a remarkable degree.

Very poor photography and faulty sound recording which makes you miss some of the really good dialogue add to the poverty of the picture all round.

Thus "1857" becomes an absurd picture based on an impossible story and boring throughout. From the fact that during the last week of its short run in the city more than half the house used to be empty and the balcony seats were filled mostly with wives and cousins of the theatre staff, it is safe to conclude that the picture has no box-office value and would be a hopeless proposition for both its distributors and exhibitors.

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starring

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with

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Music:
C. RAMCHANDRA

Photography:
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OUR REVIEW

K. B. Lal's "Samrat Ashok" Is Mockery Of History

Gorgeous And Spectacular Film Caricatures Indian History's Greatest Emperor

SAMRAT ASHOK

Producers: **Bombay Cinetone Ltd.**
Language: **Hindustani**
Songs: **Shams Lucknawi**
Music: **Gyan Dutt**
Photography: **Pandurang Naik**
Audiography: **M. Mira Sahib**
Cast: **Sapru, Ulhas, Himalayawalla, Veena, Shamim, Husn Banu etc.**
Released At: **Royal Opera House.**
Date of Resease: **12th March 1948.**

Directed By:
K. B. LAL

Miss Thapar (one hopes she is real and not like the fictitious Miss Kamal B.A., who wrote film-songs in the style of Pradeep) who is supposed to have written the story of Bombay Cinetone's "mighty" historical film, "Samrat Ashok", obviously could not have delved deep in the mass of historical material relevant to the life, character and achievements of Indian history's greatest emperor. The original research that has gone into this story is practically nil. But, the worthy lady, if she had ambitions to write a story on the life of Emperor Ashok, could at least have read the four pages that Pandit Jawaharlal Nehru devotes to "Ashoka, The Beloved of the Gods" in his monumental and world-famous book *Glimpses of World History.*

ASHOKA OF HISTORY

This is, among other things, what she would have read and learnt about that noble monarch:

"A man who, in spite of being a king and emperor, was great and worthy of admiration ....Ashoka succeeded Bindusara in 268 B.C. to a great empire, which included the whole of North and Central India and extended right-up to Central Asia. With the desire, perhaps, of bringing into his empire the remaining parts in the South-East and South, he started the conquest of Kalinga in the ninth year of his reign ....The people of Kalinga fought bravely, but they were ultimately subdued after terrible slaughter. This war and slaughter affected Ashoka so deeply that he was disgusted with war and all its works. Henceforth there was to be no war for him. Nearly the whole of India, except a tiny bit in the South, was under him; and it was easy enough for him to complete the conquest of this tip. But he refrained. According to H. G. Wells, he is the only military monarch on record who abandoned warfare after victory.

"Fortunately, for us, we have Ashoka's own words, telling us of what he thought and what he did. In numerous edicts...Ashoka tells us of his horror and his remorse at the slaughter which war and conquest involve. The only true conquest, he says, is the conquest of self and the conquest of men's hearts by the *Dharma*....Ashoka became an ardent Buddhist and tried his utmost to spread the *Dharma*. But there was no force or compulsion. It was only by winning men's hearts that he sought to make converts. Men of religion have seldom, very seldom, been as tolerant as Ashoka...So Ashoka, the beloved of the Gods—*devanampriya* as he is called in the edicts—sent his messengers and ambassadors to the kingdoms of the West in Asia, Europe and Africa. To Ceylon he sent his own brother Mahendra and sister Sanghamitra... So ruled Ashoka for thirty-eight years, trying his utmost to promote peacefully the public good... Sometime before his death he became a Buddhist monk."

Such then was the Emperor Ashoka of history—a sensitive man who evolved from a man of violence into an advocate of non-violence by personal experience of

Roop Kamal and Gope provide many interesting moments in "Mirza Sahiban", a Famous release running at the Lamington.

The two popular stars—Suraiya and Manorama are wondering about the title of the next Famous Production No. 6 in which they both feature in prominent roles.

the mass misery caused by war, and converted to the new faith by the impact of the dynamic and yet soul-satisfying gospel of the Buddha.

K. B. LAL'S ASHOKA

Those who have seen the film produced and directed by K. B. Lal can compare the Ashoka of history with the creature of the film men's imagination. Not for the first time one of our producers has overreached himself and tackled a subject beyond his intellectual capacity. Jayant Desai made an Ishwarlal out of Chandragupta, Mehboob sought to fit the mask of Humayun on the softy-softy face of Ashok Kumar, Wajahet Mirza imagined that Sheikh Mukhtar could play Babar because of his height, Ranjit got Shahjehan and Mumtaz Mahal murdered at the hands of Kedar Sharma. K. B. Lal's venture is only the latest in a long series of historical travesties.

What kind of an Ashoka does he (and his story-writer) present? To begin with, they surround him with so many fictitious female characters that the not-too-manly Sapru gets completely swamped over by feminine flesh. There is the plump little Indu, supposed to play the daughter of an ascetic Brahmin, who sings a few songs (*a la* Shanta Apte in Prabhat's *Wahan* or "Beyond the Horizon") when tortured by Ashok's officers in the emperor's early tyrannical phase. Then there is the no less plump Shamim who wins cheap applause by mouthing pseudo-patriotic phrases as the daughter of the king of Kalinga who swears vengeance against Ashok, after her people have been massacred. Finally, there is Veena, in the role of a Buddhist Bhikshuki for whose sake Ashoka is supposed to renounce his old evil and violent ways. With all the footage claimed by this bevy of beauties and songs and dances, poor Ashoka hardly gets a chance to get in a word edgeways.

Moreover, in an attempt to squeeze a juicy formula love story out of the dry pages of history, the whole character of Ashoka has been perverted. Not a spiritual conversion, but romantic interest in a charming Buddhist *Bhikshuki* is sought to be made the motivation for Ashoka's epochal change-over from violence to non-violence. To add to the historically false atmosphere, a melodramatic episode has been grafted on to the story of Ashoka —a priest becoming "king for a day" and ordering the Emperor to be guillotined (*a la* Bastille!) to dramatize Ashoka's sense of justice. As if we haven't seen the same melodramatic twist elsewhere—many times over!

UNREALISM IN EXCELSIS

The atmosphere of the film is as unauthentic as the story—and

A 'Radha-Krishna' group dance is also among the dance numbers in Mohan Pictures' "Jadui Shehnai".

bears the same gaudy stamp. The costumes, the coiffure of female artistes, the drapings and furnishings, the song tunes, the dances,—everything is as unreal as it could be and bears no relation to history or fact!

The sets, made in Prabhat, are lavish and spectacularly solid, but. again, the architectural accuracy is missing. The technique is generally good—though the photography of such an ambitious subject could, and should, have been more imaginative. The songs are nothing to write home about—though one or two do have certain appeal.

While as a producer—the man responsible for selecting the story and treatment—K. B. Lal deserves no plaudits, as a director his record is not so bad. He has shown some imagination and enterprise in handling the melodramatic situations and mass scenes. With more careful selection of story and preparation of script, K. B. Lal may yet vindicate his claim to be a distinctive director with a flair for the spectacular and the original.

THAT VEENA LOOK!

As regards the performances, Shamim's work is the only tolerably bright patch. She has nerve and vivacity which could have been better exploited. Ullhas qualifies for the heavy-weight class. He may have given a good performance but under the layers of flesh one could not see any trace of expression. Shakir hasn't got the dignity and restraint for the role of a high priest.

Sapru the Great, despite his cat's eyes, is no Chandramohan and not all his posturings can give him the look of a manly, strong-hearted warrior. He has neither the hypnotic, dramatic power of Chandramohan's Yashodharman (*Wahan*) nor the kingly manliness of Prithviraj's Sikandar.

Veena? What can one say about Veena—who is not an artiste but a personality, not an actress but a phenomenon. This expressionless alabaster statue of feminine grace and beauty has never been accused of acting. And yet, in whatever picture she has appeared—even in such indifferent items as *Rajputani* and *Pehli Nazar*—the impress of her personality has been left on the minds and hearts of the picturegoer. As the *Bhikshuki*—the alleged heart-ache of Ashoka—she has grace and dignity, and invests even non-violence with strength and dynamism. She does not act—perhaps she cannot

She only looks. For Veena that is sufficient.

All in all, "Samrat Ashok" is a costly essay in filmic futility. Which does not mean it will not be popular. It may even be a hit, but that won't be a tribute to the genius of K. B. Lal, but the genius of our picturegoers to swallow glamourous and spectacular tinsel.

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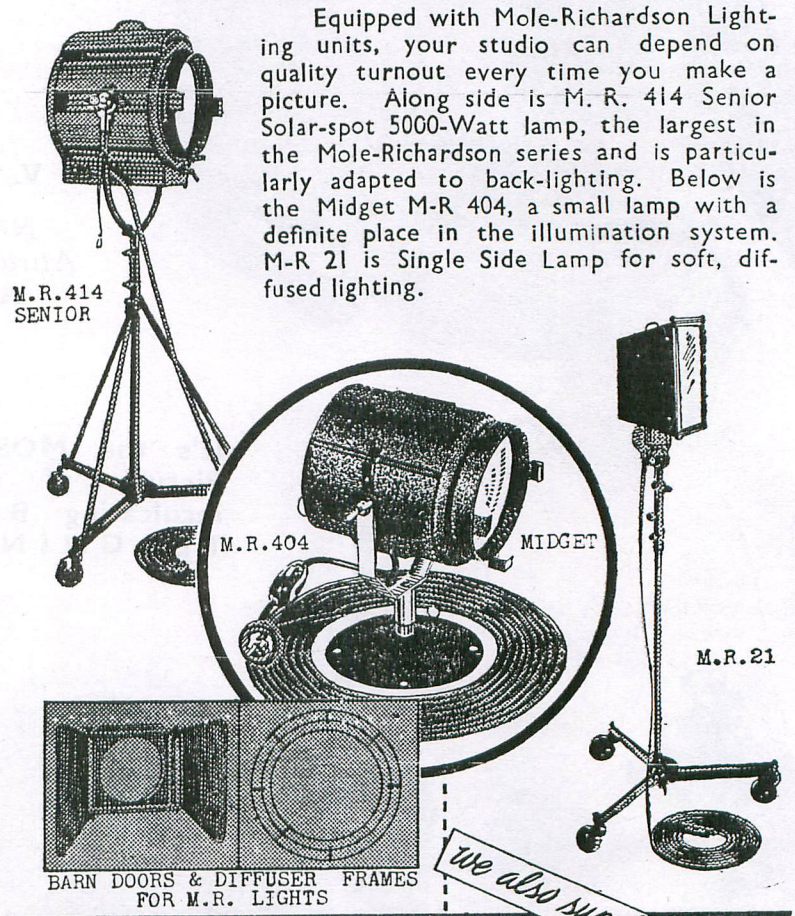

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OUR REVIEW

"Tohfa" Fails To Click

Good Cast Wasted On Insipid Story

Seth Brothers' "Tohfa" proves that Agha Jani Kashmiri is better as a screen playwright and dialogue-writer than as a director. His first directorial venture is not a patch on his earlier writing triumphs like "Najma".

"Tohfa" is the story of the mistaken love of a simple maiden who fell in love with the disciple of her Ustad-father and invited a heart-break by allowing the youthful ignoramus to take her love for granted as sisterly devotion and himself fall headlong in love with a city butterfly who is finally offered as the long-promised present (Tohfa) by the "brother" to his "sister".

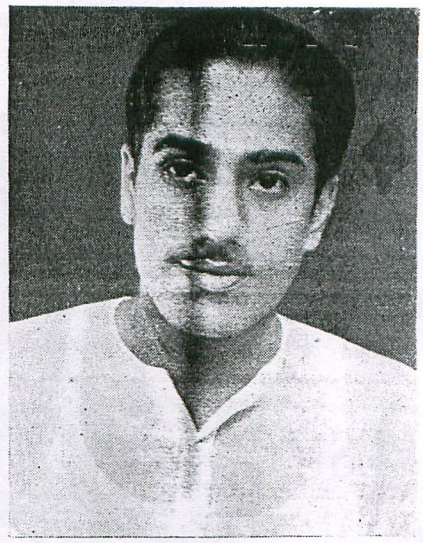
Though in no way novel or purposeful, the story had some dramatic material and emotional highlights to be an absorbing motion picture but somehow the writer-director has not been able to utilize his opportunities to the full which included a splendid cast comprising of the veteran Nawab, Shah Nawaz, Veera, Anuradha and Rehman. The first two mentioned are practically wasted for want of proper development of the subject.

TOHFA

Producers: **Seth Brothers**
Language: **Hindustani**
Story: **Aghajani Kashmiri**
Songs: **Allama Arzoo**
Photography: **Minoo Billimoria**
Audiography: **Dinshaw Billimoria**
Cast: **Nawab, Veera, Anuradha, Rehman, Misra, Basant Malini, etc.**
Released At: **Imperial Cinema, Bombay.**
Date of Release: **19th March 1948.**

Directed By
AGHAJANI KASHMIRI

Munavar Sultana and Leela Kumari sharing each other's sorrow in Super Team Federal Productions' maiden social "Meri Kahani" directed and photographed by Keki Mistry.



Recruit Kishan Sharma of 81 Russa Road, Calcutta, is studying for M.A. and B.L.; is 23, 5'-8½", an amateur stage actor and speaks Hindi, Urdu, Bengali, Punjabi and, of course, English.

IMPOSSIBLE DREAM!

In parts, Agha Jani's dialogue and ideas are no doubt superb and couched in rich Urdu and while the climax is comparatively gripping, it affords little saving grace to the earlier sequences which are rather dull and dragging. There is nothing mentionable about photography and recording.

It is surprising that such an experienced writer as Agha Jani appears to have forgotten his otherwise plausible hold over the screenplay as most of the situations and episodes in the film turn out to be too commonplace and stereotyped for the film-goers to rave about.

Though a few songs are quite well-composed and pleasing to the ear, they fail to be popular probably because of borrowed tunes and indifferent play-back singers.

"Tohfa" is a clear example of the extent to which the new writer-directors must be careful in taking up new responsibilities, and the pit-falls that await them if they are not!

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AT HOME AND ABROAD

FREEDOM TO STOP "NONSENSE"

Geneva, March 25.

A call for action by the world press, films and radio to stop the spread of "an hysterical, gloomy picture of a coming third world war" was made by delegates at the opening here today of the United Nations conference on Freedom of Information and the Press.

U. N. FILM WINS "OSCAR"

New Delhi, March 29.

The United Nations' Film "First Steps" has been awarded an "Oscar" by the Academy of Motion Picture Arts and Sciences for "distinctive achievement in short documentary production." The award, made in Hollywood, California, on the evening of March 20, was accepted for the United Nations Films and Visual Information Division.

The award itself, known in the American film parlance as an "Oscar" is in the form of a scrip and a small statute. These awards, made by the Academy for the year's best work in every branch of the motion picture field, represent the highest film honour in the United States.

"First Steps", a 16mm. one reel documentary, shows the rehabilitation of physically handicapped children suffering from cerebral palsy and spastic paralysis. The film was produced for the social Affairs Department of the United Nations under the supervision of the film branch of the United Nations Department of Public Information.

UNPRECEDENTED

Hollywood, March 19.

At the 16th annual poll of the Motion Picture Exhibitors, Bing Crosby, the Paramount star topped the annual Motion Picture Herald Fame Poll of exhibitors in the United States of America for the fourth year in succession.

Bing Crosby is the only male artiste who has held No. 1 rank four times which indicates a popularity never previously demonstrated by an adult player.

Besides New York honours, Bing Crosby was also first in the British International Poll, replacing the British favourite, James Mason and tops also in the Canadian vote.

ANOTHER GANDHIJI FILM

Bombay, April 4.

One of the several films relating to the life of Mahatma Gandhi to be produced is the one entitled "Vishwadeep" or "Light of the World". It is a three reel documentary produced by The Screens, a distributing concern of Bombay. The film shows a few principal events of the life of Gandhiji like his trip to England for studies, his work in Africa and Sabarmati Ashram and the Dandee March, as also the 1942 "Quit India" Movement, the Cripps mission, the 15th August 1947, Noakhali, Bihar and Delhi trips and his last fast and assassination.

GROOMING ANOTHER DOG "STAR"

Hollywood, March 25.

The familiar team of Roy Rogers and Trigger may soon become a threesome. Just recently during the filming of Republic's "Under California Stars", Roy bought a nine-months-old German police dog named "Spur" who is a descendant of the famed strong heart. Using methods similar to those which worked so successfully with Trigger, the cowboy actor has already started training Spur for an acting career.

"NEK PARVIN" BANNED

Madras, April 7.

"Nek Parvin", a Muslim social picture, produced by Messrs. D. R. D. Wadia Pictures of Bombay has been declared uncertified for exhibition in the province of Madras

JOINT INDO-BRITISH FILMS?

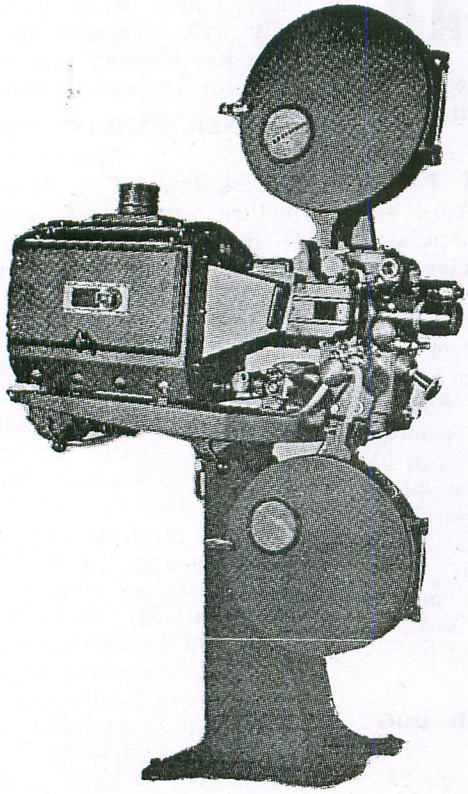
London, March 25.

A possibility of producing films in Britain with Indian screen stars taking leading parts side by side with British stars was discussed here recently by Mr. Ezra Mir, formerly producer for the Government of India's Information Films. Mr. Mir says that the plan would involve bringing a couple of really big names of the Indian screen to Britain and sending film units to India for obtaining background shots.

Ezra Mir is urging on the film industry circles in Britain a closer study of eastern film markets.

It is also understood that there is a plan to send to India shortly British documentary films with educational value for schools and colleges and such other institutions. These films are being dubbed in various Indian languages.

Comedian Dixit adding weight to his person in Kodai Kanal, is wondering which should be his first great joke with Editor Baburao Patel on the latter's return from America.



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LIGHTNING STRIKE!

Calcutta, April 9.

Subsequent to the theft of a pendant fan from the local Jyoti Cinema, the electrician in charge of all electric fittings and repairs was dismissed and a few others from the staff suspended till investigation. Thereupon the operating staff and a few others resorted to strike without notice just 15 minutes before the 8-30 show on the 7th instant, but with the help of the operating staff lent by sister cinema houses, the show ran as usual.

"HORRIFIC" FILM ON INDIA!

London, April 9.

The American producer of a "horrific" documentary film, "India Speaks", Mr. Walter Footer is in London to resume his 13-year-old battle with the censors here for permission to show it publicly. It is Mr. Footer himself who says the film is "horrific".

He told Reuter, "It cost me over £50,000 to shoot the 300,000 feet of the film in India. We spent four years travelling the length and breadth of the country and I chose the sequences of the sets on the basis of what was interesting, entertaining or horrible. Horror is good box-office. The film has been a great success in the United States but what India or the Hindus think about it I would not know".

The film, explained Mr. Footer, runs for an hour and 20 minutes, the 300,000 feet having been reduced in the editing to about 7,000. Continuity is given to the changing scenes and incidents by a commentary by the late Mr. Richard Halliburton, American explorer and writer, who was lost at sea in a Chinese junk in 1939.

"When the war came", Mr. Footer said, "I dropped my efforts to procure general release for the film. Now that peace has returned I am here once more to try to get permission to show the film. I have made an application to the London county council authorities and await the decision of the film censors.

"The film is authentic in every way. It is India. I called it "India Speaks" because it is on the same lines as another film I made, "Africa Speaks", which, incidentally, cost only £10,000 to make and earned me £600,000."

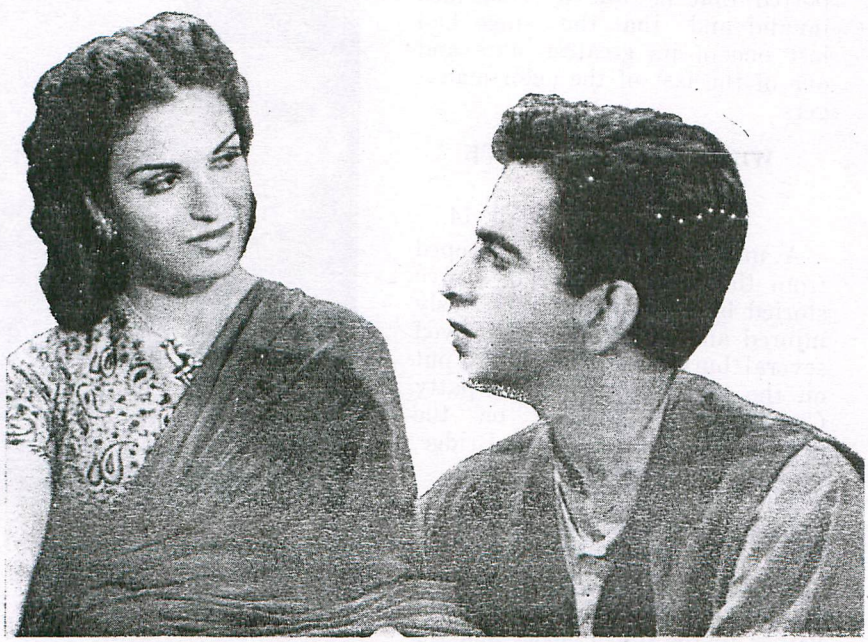
MADRAS STRIKE POSTPONED

Madras, April 8.

The South India Cinema Employees' Association, at its general body meeting at the Mahajan Sabha Hall, this morning, adopted unanimously a resolution withdrawing its notice to launch a strike from tomorrow. It was also resolved that the general body of the Association should meet after a period of one month to review the situation.

Mr. T. S. Ramanujam, President of the Association, addressing the gathering said that he had been informed by the Labour Commissioner that the Government would take steps to implement the award of the Industrial Tribunal.

Messrs. K. S. Gopalkrishnan, Shripada Shankar and R. Ramanujam asked the cinema employees to stand united and to strengthen the association.



Kamini Kaushal and Dilipkumar lead the cast in Filmistan's forthcoming ambitious production "Shaheed"

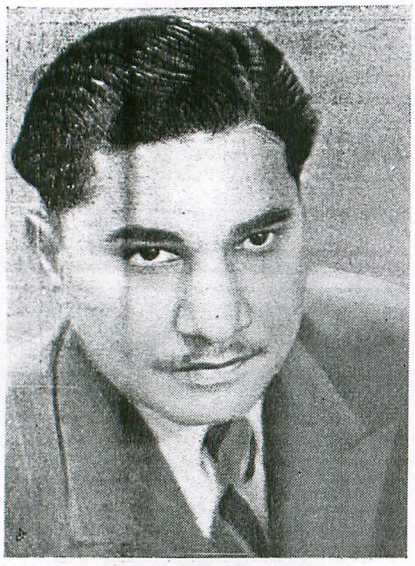
Recruit Brij Datt Sharma of Adhait Buildings, Tundla, EIR Distt. Agra is 19, 5'-7", can sing and has experience of stage acting.

BRITISH PLANNING GANDHI FILM

Los Angeles, April 6.

Film actor J. Carol Naish said today that he had been approached by an unnamed "wealthy British oil man" to play the part of Mahatma Gandhi in a motion picture of Gandhiji's life.

Naish said the deal was still "strictly in the talking stage" and refused to disclose the name of the Britisher. Discussion started at a Hollywood party two weeks ago where he met the oil man.



Recruit Hafiz Casam Patel of Kosamba, R. S. is 25, 5'-8", can sing, has acted in amateur stage plays and speaks Hindi and Gujarati.

During conversations on philosophic subjects the Britisher suddenly said "You talk like Gandhi".

Naish declared he was deeply interested in Mahatma Gandhi's philosophy of life and said he would bear a close resemblance to Gandhiji "if I could lose about 40 lbs."

The Britisher said he planned to make "a couple of pictures" with "unlimited backing".

Naish said the Britisher promised to investigate the rights on Gandhiji's biographies including the picture rights and report back to Naish soon. The Britisher is now said to be in New York.

The actor said the Britisher was "not J. Arthur Rank" or anyone prominently identified with English Films.

"It would be a tremendous break to portray the life of such a man as Gandhi and I hope this thing goes through" Naish said. "Of course, it might just be one of those things that develop at Hollywood parties, but this man seemed too earnest."

NOAKHALI TOUR FILM

New Delhi, April 7.

The documentary film of Mahatma Gandhi's historic pilgrimage in Noakhali presented by Mr. Suresh Chandra Majumdar, Managing Director of the *Hindustan Standard,* and the *Anand Bazar Patrika* was shown to Pandit Nehru, Prime Minister of India, at the latter's residence tonight. The film which was taken by two staff photographers of these papers is about 1,000 feet in length, a portion being in technicolour.

The film shows how the 78-year-old Mahatma trekked from village to village preaching the message of peace and communal harmony in riot-torn Noakhali District crossing deep rivers through precarious bamboo bridges, walking on foot through fields and thorny paths. It recalls to one's mind how Gandhiji set out on his noble mission all alone, undaunted by the impediments and hurdles that beset his path.

FAMOUS STAGE ACTOR DEAD

Bridge Town,
(Barbados), April 12

Mr. Matheson Lang, the Canadian-born Shakespearean actor, died here last night at the age of 68.

His career, which brought him fame in Britain and the Empire, ended with an attack of pneumonia in 1937. He went to Barbados to recuperate but in 1941 when he visited South Africa it was reported that he was a confirmed invalid and that the stage had lost one of its greatest stars and one of the last of the actor-managers.

WHAT PRICE DEFIANCE OF LAW?

Bombay, April 14.

A middle-aged woman jumped from the fourth floor of a five storied building and was seriously injured and three persons received several burns when fire broke out on the first floor of Chowpatty Chambers, a building on the Southern side of Sandhurst Bridge, yesterday afternoon.

Mrs. Radhabai Shah, the injured woman, died subsequently in the J. J. Hospital.

A staircase of the building, which caught fire, carried the flames to the upper floors and the electric lift which was standing on the fifth floor came down crashing in flames.

Many of the occupants of the building hurried down when the fire was first reported but 21 women and children who were trapped by flames on the upper floors were rescued and brought to safety by officers and men of the Fire Brigade.

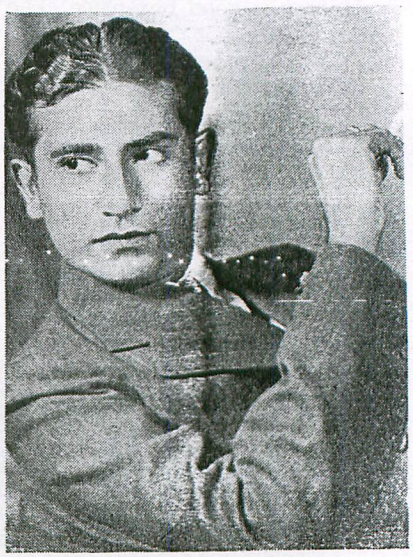
The fire was first noticed about 1-30 p.m. and is stated to have been caused by the spontaneous combustion of cinematographic film stored in the office of Messrs. Swastik India Ltd., a firm of film distributors, on the first floor of the building.

BRITAIN TO HAVE "OSCARS"

London, Aprfil 10.

Britain is setting up shortly an Academy of Motion Picture Arts. Its purpose is to make awards each year to films which, in the opinion of the members, is one of the highest merit. These will be of real value to those who make films in every part of the world.

The Academy's members will be personalities capable of passing impartial and true judgment on all productions shown in Britain's cinemas. They will ensure that any film made anywhere shall have a chance of being given the



Recruit Rasik Kumar of P. O. Box 405, Kampala (Uganda), East Africa is 22, 5'-9", educated up to Matriculation and has theatrical experience in school dramatics.

recognition it deserves on its intrinsic merit. The awards will be entirely independent of box-office appeal.

PEACE BE TO HIS SOUL

Calcutta, April 2.

Death took place of Robin Banerjee, a promising young man of 24, Production Manager of Uma Productions, in very tragic circumstances on the 1st of April.

Robin fell from the overhead gangway of the studio of the Kali Films where he had ascended to personally adjust a canvas background. While coming down, his foot slipped over a plank, with the result that he fell with a heavy bump on the cement floor about 14 feet from the spot. He was immediately removed to the Lake Hospital in an unconscious state where he succumbed to his injuries caused by the fracture of skull and cerebral haemorrhage.

May his soul rest in peace!

AN INSULT TO HER NOSE!

New York, April 18.

Glamorous film star, Hedy Lamarr is claiming £50,000 damages, because, she says, her nose has been insulted. An article in an American magazine, she declares, makes it appear that her nose has been altered by plastic surgery. The suit claims that Hedy's reputation for natural beauty has been damaged and that her standing with the film public and her three children too, has suffered. Her counsel says, "It is a positive fact that her features have been unaltered and have remained in their natural state since birth."

HAMLET WITHOUT THE PRINCE

Bombay, April 13.

Mr. Morarji Desai, Home Minister, Government of Bombay, addressing a press conference today on the Bombay Government's policy regarding the film industry and film censorship disclosed that during 1947-48 thirteen foreign films and three Indian films had been totally banned throughout Bombay Province, and that 86 foreign films and 74 Indian films had been censored.

He added that the Bombay Government would welcome the setting up of an All-India Board of Films Censors and were at present in correspondence on the subject with the Union Government.

Mr. Morarji further said that he had suggested to the film producers that they consider the advisability of tendering scenarios in advance to the censors for general approval. This procedure, he said, would ensure to a large extent that a picture would not be

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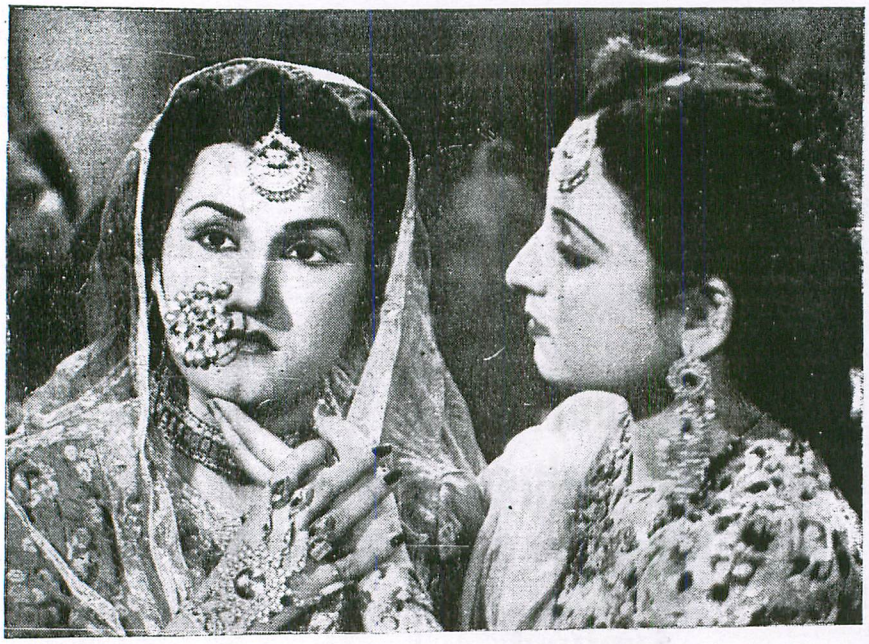


Noorjehan finds a faithful friend in Roop Kamal who helps her in her real need in "Mirza Sahiban," a Famous release now running at the Lamington.

banned altogether after it had been completed and was ready for exhibition.

It is remarkable that at this only press conference of its kind, dealing entirely with matters relating to the film industry the Government did not think it necessary to invite a single film journalist!

INDIAN FILM IN NEW YORK

New York, April 6.

A special showing of the Indian produced movie "Ram Rajya", a Prakash production, is scheduled to be held here under the sponsorship of the East-West Association which is also called the India Society of America.

NEW CENSORS

Bombay, April 4.

Dr. K. A. Hamied, Diwan Bahadur H. L. Kazi, Mr. K. M. Mody, Mrs. Kulsum Sayani and Mrs. Audrey H. Kellock have been appointed members of the Bombay Board of Film Censors for six months from April 1st. to September 30th.

The period of appointment of the Director of Publicity, the Deputy Commissioner of Police, Prof. R. N. Wellingker, Mrs. C. K. Daftary, Mrs. G. R. Billimoria and Mrs. Zarina Currimbhoy as members of the Board has been extended up to September 30.

Dr. D. G. Vyas and Mr. K. G. Marathe have been reappointed as members of the Board for a further period of six months ending September 30.

BUCK UP, TYPIST GIRLS!

Hollywood, April 10.

Actress Edna Holland has won an important role in a Metro-Goldwyn-Mayer picture because she knows shorthand and typing. She was chosen for the role over dozens of candidates when Director Robert Z. Leonard discovered that she could take down 125 words per minute by shorthand and could type 60 words per minute. "Now I know she will look realistic on the screen" said the director. Of course, Miss Holland will play in the film the role of a secretary.

IMPPA'S "NO" TO PRE-CENSORING

Bombay, April 15.

At a special meeting held on Wednesday the 14th instant which was very largely attended, the IMPPA rejected, by a unanimous decision the proposal to submit scripts for pre-censorship. A significant feature of the decision is the fact that Mr. Baburao Pai, who among others had advocated the proposal, also voted against it at the meeting.

RELEASED UNCONDITIONALLY

Bombay, March 30.

Film Director Prahlad Dutt (of Ranjit) and Special Effects expert Harbans Singh, both of whom were arrested on suspicion immediately after the assassination of Mahatma Gandhi, along with many others in the city, have been honourably and unconditionally released after several weeks of detention.

RECORD NEWS!

Film "MAN MANI"

Bay Eman Thori Bathiya
Hemanta Kumar & Kalyani Das.

Oh Taro Ke Chand Banane Wale
Kalyani Das.

Eshare Eshare May Duniya Banali
Hemanta Kumar.

Oh Ghar Ko Chhudane Wale Bata
Kalyani Das.

Dhire Dhire Avo
Hemanta Kumar & Kalyani Das.

Sytan Ghar Na Gaiore
Kalyani Das.

Hans Hans Ke Geeo, Re
Chorus led by Kalyani Das.

Ahi Chaman Bata
Kalyani Das.

HOMAGE TO MAHATMA GANDHIJI

Bapu Ki Amar Kahani
Part I & 2.
Both by Mahd. Rafi.

Raghu Pati Raghava Raja Ram

Vaishnava Janato
Both by M. S. Subbulaxmi.

Shri Gandhiji Ke Yadmay

Aj Hassu Se Sumai
Both by K. C. Dey.

Bapujinchi Pranjioti (Marathi)

Nagarcha Vilyanche Manogat
(in Marathi)
Both by G. T. Watue of Poona.

The Rhythm House
Fort, Phone, 26328

Opp. ARMY & NAVY Stores, Kalagoda.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

THE EXPLANATION!

"I was delighted to read your note in "Bombay Calling" (April "filmindia") on the choice made by the Government of India to represent the Indian film industry at the Geneva Conference on the Freedom of Information.

"But I was not at all surprised with the choice. On the contrary, surprise came to me when I found that Mr. S. A. Brelvi was chosen to represent the Indian Press I had actually expected Seth Dalmia instead. Does he not hold a big share in the "Times of India"? That would not have left any doubt in one's mind regarding the impartiality and uniform policy of the Government in choosing India's representatives for International assemblies and conferences.

"I may assure you, however, that the last paragraph of the note shall not be answered as you wish. You want "some one in the Government of India to explain why it had to be Chandulal Shah? No one from that quarter will ever explain. No government, however democratic, likes to give explanations for its own follies and ignorance.

"But I can explain if you do not mind. It has been the tradition of the Government of India for decades past, to send out as representatives to all such conferences, idiots, boobies, yes men, nabobs, maharajas, parasites and the like. Have you ever, during the British regime, heard of a real people's representative being deputed to any of the thousand and one conferences that were held in Europe and America?

"The popular Government is a respecter of traditions. Surely, the Britishers had some method of administration and we have so much yet to learn from them. If the popular government were to depute representatives on merits alone, would it not shock the representatives of other nations who have for many years been accustomed to see India represented by the other variety always?

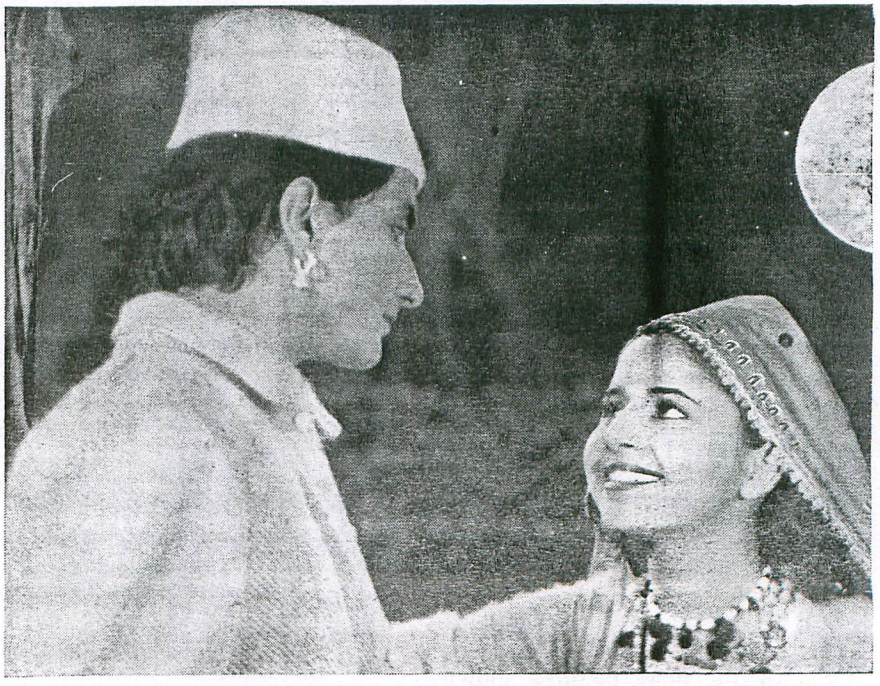
"And the popular Government would never like to see India's prestige lowered in the eyes of foreigners in this way. It must, therefore, maintain the traditions of its predecessor government.

"There is yet another reason for Chandulal's choice. He is the one man in the entire film industry who knows the least about information films and as such the best qualified man to speak on the subject. This is also in keeping with the traditions of the Indian film industry wherein persons with little or no knowledge of the art or technique of film production are generally considered magnates and leaders of the industry by the Governments —Central as well as Provincial.

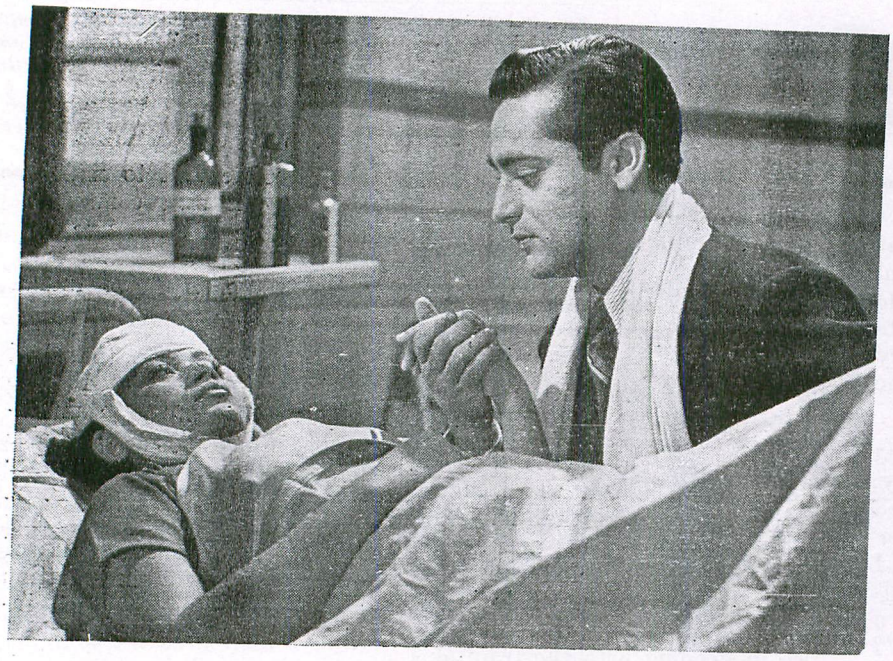
"And then, in any case it had to be a Gujarati for various reasons. Our Home Minister who calls himself a staunch enemy of communalism, hates making any such choice on communal basis and he therefore had to make a choice from his own community so that no one could blame him of being partial to a Maharastrian or a Bengali, or a South Indian or a Punjabi.

"It is quite probable that had Chandulal Shah rejected the offer on account of some unsurmountable difficulty, the choice may have as well fallen on either Vishnukumar Vyas or P. B. Zaveri, to say nothing of story writer Mohanlal Dave, all of whom are experts on information films which give us so much information on the subject of which kind of films we do not want. But thanks to Seth Chandulal's ever enterprising and obliging nature, the Government succeeded in putting up at the conference the fittest man on the old lines of the British bureaucracy and show to the world thereby that the Indian film industry at any rate is still the monopoly of odd jobbers and market manipulators even in a Free India"!

BOMBAY. *Dilip R. Thakkar.*



Geeta Bali and Bharat Bhushan make a romantic pair of lovers in Oriental Pictures' "Sohag Raat", a Varma Films release



Even illness has its own bliss as felt by Rahman in Jagat Pictures' maiden social "Veena".

SHOWING INDIA TO THE WORLD!

"Here, in Abadan, there is a Cinema (managed by A.I.O.C.) where the British Movietone News is a regular side feature. Now and then it used to contain news pictures from India. And what sort of news pictures! The common sights were the roadside kabab vendors, barbers and massage-wallahs of Bombay and Delhi, the beggars, the slums and the filth. There were the horror pictures of the trek of the Punjab evacuees with the dead bodies strewn about. Then there were the glittering Durbars of Jaipur and Bikaner with the dignified presence of the Mountbattens, the investitures, the shikars and parades. The commentator was lavish in his praise of the pot-bellied princely dignitaries. What a picture of the new democracy of Free India! In between they used to show little glimpses of such events as the Simla Conference, Pandit Nehru's Kashmir visit, Mahatmaji's Fast, etc. These worthy items were shown for a few seconds only. Pre-eminence was always given to the dirty side.

"Well, nothing that we have seen so far did excel in its malignancy the news pictures shown here of a religious festival of the Ganges at Allahabad. There were scores of dirty pilgrims, men, women and children with a sprinkling of the inevitable Sadhus, all wading through the water and performing their delicate ablutions and toilets in the holy (?) water. Then came on the shore a stupendous procession of stark-naked Sadhus with full display of their anatomy and mingled with the multitude. The sights were extremely revolting and drew uproarious laughter and ridicule from the Iranian audience and from the White Sahibs (how well mannered they are!) faint contemptuous smile. We Indians were benumbed with shame and held our heads down when we came out of the theatre. In short, all that the 'Drain Inspector' once said about the Ganges and the Hindus was there faithfully reproduced to suit its authenticity.

"Well, are not the Government of India aware of this mudslinging propaganda of the Western Film Agents and can they not effectively check this malignant activity which is carried out under their very nose? Do they not want Indians abroad to take pride in the glory and honour of their country? If they do, then why this inaction?"

ABADAN. *K. K. Phalgunan*

WAKE UP, MADRAS CENSORS!

"The South Indian Film Producers are now mad after producing pictures which are based on a good many legends and folklore. These pictures are neither teaching any lesson to the public nor aiming at the betterment of our social, moral and intellectual aspects. Nothing except the demoralisation of our society.

"In some pictures like "Brahmaradham" and "Balaraju" (Telugu) the "Swargalokam" the dominion of God Indra, is depicted nothing more than a prostitutes colony. Indra is free to rape any girl he likes. In another flop "Ratnamala" (Telugu) a young beautiful 18 year-old girl is married to a 16 days boy in a cradle. She takes the boy into the forests and tends like mother, teaches like Guru and finally becomes his wife. It appears that the producers want to take the public to deterioration for the sake of money.

"The South Indian film critics have no guts to criticise even these rotten pictures fearing that they will not get advertisements for their magazines. Such pictures, either should be entirely banned or the filthy stuff must be cut out. The Madras Film Censor Board is comprised of inexperienced sleeping dry heads.

ELLORE. *K. V. G. Krishnarao.*

DUNGEONS

"There are theatres here which are worse than the worst possible dungeon cells. They have no standard timings and are dilapidated, stinking and suffocating and constitute a menace to public health. Since there are no spittoons and sufficient urinals most of the cinegoers are obliged to spit and ease themselves near the walls of the hall which are besmeared with betel juice and urea and present a dreadfully ugly appearance. Urinals are never washed with any disinfectant with the result that they not only pollute the atmosphere but become the breeding sources of deadly venereal diseases. One is apt to lose one's mental balance in such a murky atmosphere. With the owners of these conservancy arrangements, we cannot

absolve the Government of its responsibility; it must order these 'torture chambers' to be dismantled. Is not sanitation as necessary as discipline, Mr. Patel?"

Mrs. Indra Devi Pandit.
KANPUR CANTT.

THEY ARE ALL PHONEY, BROTHER!

"Something has been annoying me for a long time. It is the make-up that is plastered all over stars' faces, regardless of their natural features. What bothers me most are: false eyelashes that stick out like wires, and lipstick that goes on about an inch beyond the girls' natural mouth. I would really like to see some pictures of famous screen actresses without their removeable eyelashes and phoney mouths."

Prithi Paul Singh Chawla.
SIMLA.

GLORIFYING R. S. S.?

"In the last scene of "Mera Geet" of Jai Shakti Pictures the volunteers saluted the flag in the style of R. S. S. and their uniforms are just like that of R. S. S. Now the question arises that when R. S. S. has been banned, why not the said scene should be cut off from the film?

"I want to convey this thing to the censors board through your famous magazine, and have full confidence that the censors board will do the needful. We must not allow those people to propagate about their party which have destroyed the greatest asset of India. Will the censors board take steps as early as possible."

T. P. Jhunjhunwala.
KANPUR.

DON'T SEND IT ABROAD

"I agree with Baburao Patel when he says that our South Indian standard of motion picture has not improved even though we have been one of the Pioneers in that line. But the recently released Gemeni's "Chandralekha" is an exception. Produced and directed by S. S. Vasan who is a recruit in the field of direction it is by far the best picture produced in the South. Its great drawbacks are its length (more than 18,000 ft.) and the story which combines both ancient and modern customs. It is more or less the silly Arabian Nights stories in modern settings. The really commendable features in it are good photography and direction. When considering the huge money and time spent on producing it, the picture could have been better done; in some places the settings look natural and in some the cardboard shows up pitilessly.

"The producer has hopes to screen the picture in America; but I wish he doesn't do anything of that sort since we already know how the Americans receive our film especially when they come to know that it is boosted up as a "million dollar production".

C. V. Gopalan.
KUMBAKONAM.

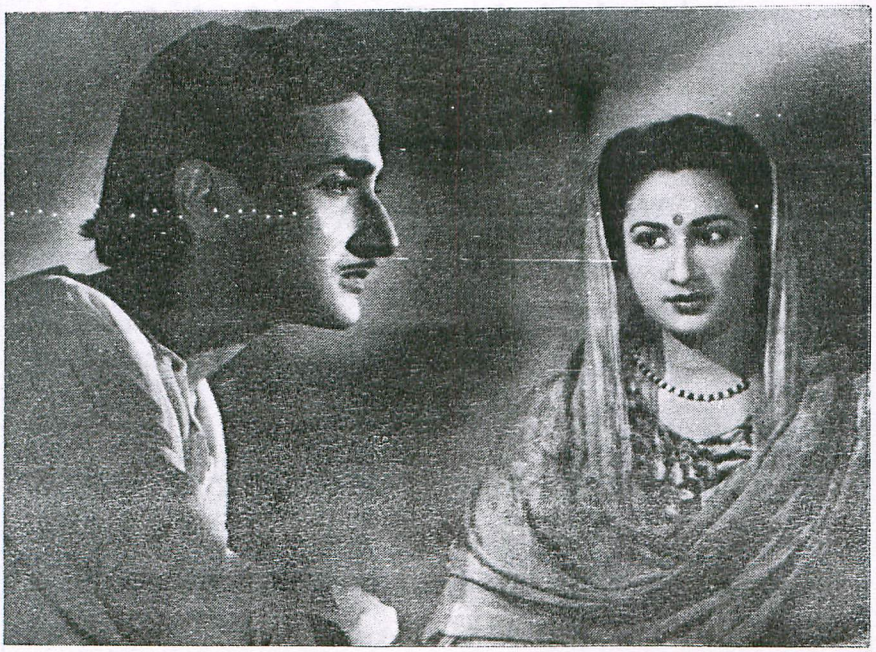
CENSORS, WERE YOU SLEEPING?

"A Gaumont British newsreel was very recently shown in the local Regal in which the producers show a synopsis of the happenings in Kashmir and proclaim that "a section of the populace in Kashmir rebelled against Nehru Government and Pandit Nehru poured in troops to aid the Hindu minority". The film is a complete travesty of facts and is a sinister political propaganda calculated to do harm to India's "Kashmir Case" at the U. N. O. Whatever be the motive and source of this film I am really bewildered at the complacent and inert attitude of the Information and Broadcasting Ministry towards such malicious foreign propaganda against our Government. To tolerate a fallacious propaganda is an unpardonable crime; it must be curbed and condemned and we fondly look forward to our beloved leader, Sardar Vallabhbhai Patel to not only ban this newsreel in India but to seek explanation from the British Government about its origin and exhibition."

CAWNPORE. *Shashi Datt.*

CINEMA HALL OR HELL?

"Being fascinated by the glamour of advertisement in the Filmindia the other day I went to see "Sham Savera" at the local Shireen Talkies. The front view of the Hall has been made attractive but the inside is very poor. It is a poison pot with milk in the mouth. The surroundings are dirty and dismal. But what brings the patrons to hell is that there is no lavatory provided for them. Being a victim to nature's call the place I had to face reminded me of Hell and I was feel-



Bharat Bhushan appears to be perplexed while Indu Paul is enjoying his embarassment in "Batohi", T. K. Screen Classics' maiden production:

Glamorous Mumtaz Shanti is starred in "Heer Ranjha", Punjab Film Corporation's forthcoming romance written by Wali Saheb.

ing nausea even while in the hall. If the owner of the hall is poverty-stricken why can he not keep some pigs or hungry street dogs?"

POONA. *H. Banerjee.*

THE RIGHT THING

"Permit me to congratulate you for your challenging leader in "filmindia" of April 1948. You have touched the right thing at the right moment. It is no wonder if our money-crazy film producers are recklessly planning to produce pictures on the life of Mahatmaji. We have had the bitterest experience from these money-hungry producers from their past productions of mythological pictures. Let the same sorry chapter be not repeated at least this time. Let our producers be free from the lust of money at least once."

BOMBAY. *N. S. Sawant.*

TASTE SPOILT

"The filthy film producers have brought the public to such a high level of vulgarity, that first class pictures, like "Hamrahi" and the latest "Kalpana", (including thousand others) prove utter failures. One is surprised to see pictures like, "Kismet", "Mun-ki-Jeet", 'Panihari' and "Sona Chandi" doing good business at the cinema halls.

"Is it ours or the country's misfortune that such qualitative pictures, given by the top-most producers are not liked by the public.

"Kalpana", the hit given by the greatest dancer 'Uday Shanker' was bound to vacate the halls of the Capital city after a few weeks run.

"All this is due to those producers who have spoiled our tastes and degraded the morale so badly.

"Either such producers should be severely dealt with or must be debarred from producing any further picture.

"It is, moreover, surprising that our own Government is not taking any steps that might relieve us from seeing idiotic pictures."

GHAZIABAD. *K. G. Mathur.*

WISHES HE HADN'T!

"Only two days back I went to see "Samrat Ashok". Now I sincerely wish I hadn't.

BOMBAY. *Ravindra Nath Wagle.*

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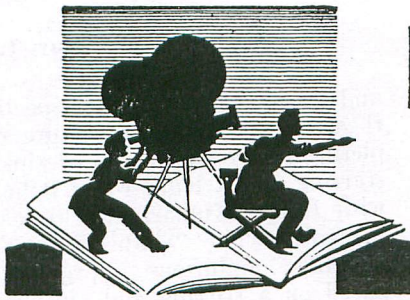


PICTURES IN MAKING

M & T FILMS LTD. (Bombay)

Backed by well-known financiers and industrial magnates Messrs. M & T Films Ltd., are making sound progress in all the three branches of the industry, namely, production, distribution and exhibition. They have already acquired the Hind Studios at Andheri and thoroughly renovated it.

In the middle of April the company launched two productions simultaneously, the muhurt ceremony having been performed before a large gathering of tradesmen, stars, artistes and technicians. They have engaged Aspi Irani and Manibhai Vyas for directing the two pictures, one of which to be directed by Aspi is named "Delhi Durwaza", a historical written by R. S. Choudhari, and the other is named "Ghunghroo" which will be directed by Manibhai Vyas. It is a comedy written by Mulkraj Bakhri. A fine cast of artistes including Snehaprabha Pradhan, Wasti and Agha Jan is being selected for the pictures.

The C. R. Productions also performed the muhurt of their maiden production "Phoolzadi" to be directed by Hari Singh at the M & T Films' studio.

FAMOUS PICTURES LTD. (Bombay)

Their sixth production in the Cadell Road studios is taking quick shape under the leadership of producer D. D. Kashyap. Suraiya, Manorama, Yashodhara Katju, Gope, Gyani and Rehman make up the list of its stars and the picture is being directed by O. P. Dutt as his first independent assignment. Nargis Art Concern's "Romeo and Juliet" a Famous release, starring Nargis and Sapru and directed by Akhtar Hussain is now on the screen.

General Mohan Singh and Col. Dhillon of the I.N.A. paid a surprise visit lately to the studios and watched the shooting of All-India Productions' "Pugree" produced by Arora and starring Kaminj Kaushal, Shashi Kala, Gope, Dixit and Wasti which is being directed by Anant Thakur.

"Bapu ki Amar Kahani", a novel biographical short of the life of Mahatma Gandhi is now under production at the Famous Studios.

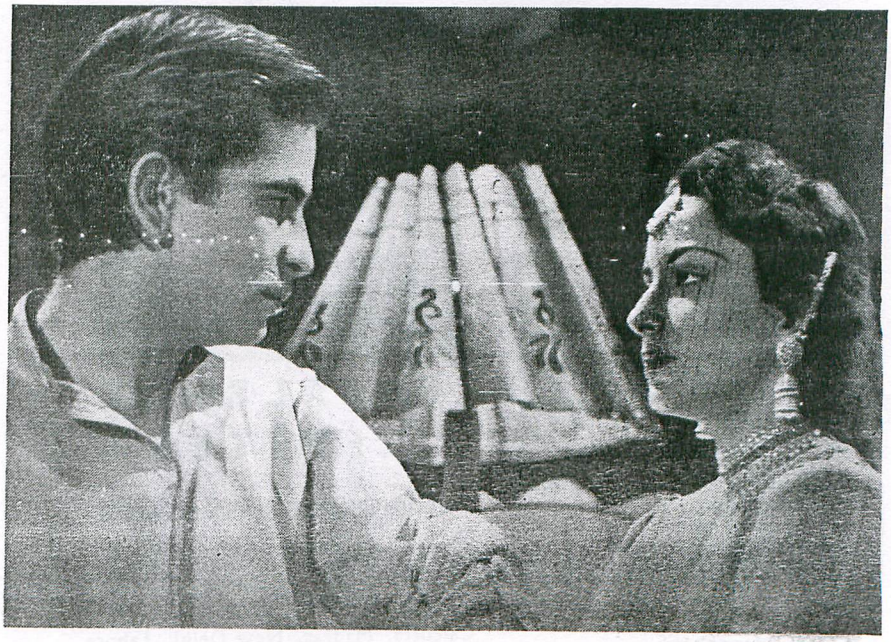
Very shortly, Kalpana Pictures' maiden social, "Dhanyawad" will be released by the Famous Pictures. It is the story of a patriotic youth written by Rai Kinikar, for which dialogue and songs have been written by Ramakant Chowdhary. Its cast is lead by Hansa and consists of well-known artistes like Jagirdar, Sajjan, Agha and Lalita Pawar. It is directed by Jagirdar and photographed by Hardeep.

THE SCREENS (Bombay)

"Vishwadeep Bapu" is the title of the film dealing with the life of Mahatma Gandhi, which is being produced by The Screens, an enterprising firm of film distributors. It is a three-reel short in Hindi and covers almost all the important events of Gandhiji's life. Some of the scenes for the short were shot at Porbandar, Gandhiji's birth place in Kathiawar. It has been produced by Sri Tarachand Barjatya, proprietor of the Screens and directed by Dwarka Khosla. The songs are composed by Nilkanth Tiwari and Bharat Vyas and sung by Mukesh, while the commentary, written by Nilkanth Tiwari is delivered by Raj Mehta. The film will shortly be released all over India.

SHANTI PICTURES (Bombay)

Director Ninu Mazumdar, who has also written the story for "Kuchh Naya", Shanti Pictures' ambitious maiden social, and is in addition to directing the picture, also responsible for its musical



"Stop! That does not behove you" says Nargis in a dignified tone to Raj Kapoor in "Aag", R. K. Films' maiden social produced and directed by Raj Kapoor.

score has now completed its shooting. The picture has been produced by Kantilal Acharya at the Mohan Studios, Andheri and is reported to be a novel experiment in many ways.

Ramesh Arora and Sudha Rao are starred in the leading roles supported by a good cast led by Ramesh Sinha and consisting of Purnima Chaudhary and R. S. Dube. Chip of the old block that he is, Ninu, son of the well-known old timer -director-artiste Nagendra Mazumdar is reported to have done a very good job of his first directorial assignment.

The next production of this concern "Wohi-ka-Wohi" has now gone on the sets and is progressing under the direction of Ninu Muzumdar.

FILMISTAN, LTD. (Bombay)

Their two pictures, "Do Bhai" and "Leela" are running respectively at the Novelty and the Roxy and will be succeeded by "Sajan" and "Shaheed" at the respective theatres. "Sajan" is a picture depicting the romantic life of gipsies starring Ashok Kumar and Rehana with Ranjit Kumari in the leading roles while "Shaheed" is Filmistan's ambitious production based on a stirring and inspiring story dealing with the "Quit India" movement of 1942.

By a special arrangement Filmistan's picture "Shaheed" was shown to members of the AICC and other distinguished congressmen at a special show during the last AICC Session in Bombay.

Two more pictures are now under shooting at the studios which are still unnamed.

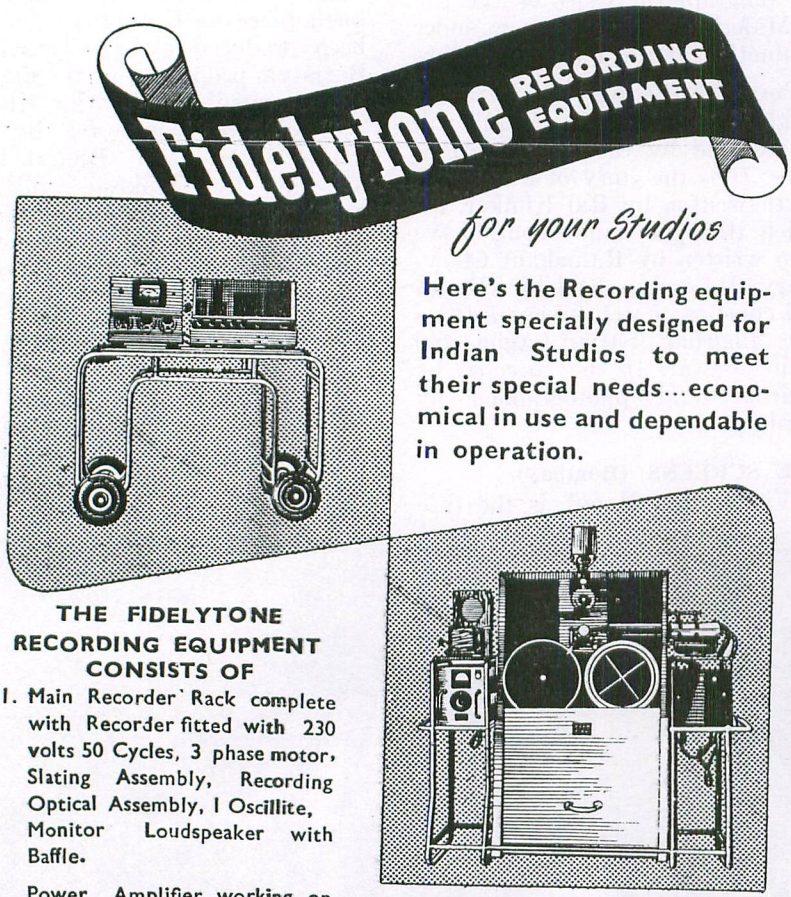
SURESH PICTURES (Bombay)

"Jeevan Jyot", their maiden musical social, starring beautiful Ratnamala and Jawahar in the leading roles with Baby Pradhan, Tara Rao, V. Kapoor and Nirmal Kumar in the support, is directed by Vijay Mohan Gupta. The musical score comes from Nagesh. Producer Amichand is now busy with the shooting of several pictures at once which are making satisfactory progress simultaneously at different studios both in Bombay and Calcutta.

HINDUSTHAN KALAMANDIR, LTD. (Bombay)

"Azadi-ki-Rah-Par", their ambitious production which took a whole year in making and cost the producers a million rupees has been sold for C. P. and C.I., territories to Messrs. Tak Film Corporation, the well-known distributors of Rajputana and negotiations are now on for the territorial rights of the picture with well-known distributors of North India.

The story of the picture deals with India's fight for freedom under the leadership of Mahatma Gandhi. It stars in the leading roles, Prithviraj, who is supported by prominent artistes like Vanmala, Jairaj, Jagdish Sethi, Sunalini Devi, Jamshedji, Misra, etc. The music of the picture has been composed by Gurudev Kapur of the Seven Arts Centre and the photography is handled by New Theatres' ace cameraman Yusuf Mulji.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PARISTAN PICTURES (Bombay)

The company has completed their picture "Heer Ranjha" unfolding the popular love story of the Punjab which will be shortly presented for censoring. It stars Mumtaz Shanti, Ghulam Mohamed, Shree Nath etc. The story of the picture is written by the well-known screen playwright, Wali Saheb.

Paper work of their next production "Control" is now complete and shooting is expected to start in a few days. The story of the picture is written by S. H. Manto and dialogue and songs come from the pen of Wali Saheb. It will be directed by Nazim.

RAJAN PICTURES (Bombay)

"Lucky Friends", Rajan Pictures' maiden production, a screen thriller is booked for early release at the Nishat Talkies, Bombay and several other key stations throughout the Dominions of India and Pakistan simultaneously. The picture is directed by S. H. Tharani and features Neelam, Rajan, Habib, Mannan, etc., in prominent roles.

The Bombay Presidency rights for the picture have been purchased by Messrs. India and Foreign Film Exchange while Sind and Baluchistan rights have been sold to Messrs Free Films of Karachi.

SUPER TEAM FEDERAL PRODUCTIONS (Bombay)

"Meri Kahani", the maiden social produced by this newly started concern is reported to be replete with songs, full of pathos and humour. Directed by cameraman Keki Mistry the picture was produced at the Central Studios by Sharaf and features several prominent artistes like Surendra, Munavar Sultana, Pratima Devi, Leila Kumari, Sanobar, Ramesh Sinha, Santosh Kumar, Bhudo Advani, Murad Khan and Waskar.

Songs and dialogue for the picture come from the pen of Wahid Qureshi and music is directed by K. Dutta (Koregaonkar) and production was controlled by A. K. Samant. Mr. Sharaf, the producer is reported to be receiving good offers for the picture's distribution rights from various territories.

SHREE RANJIT MOVIETONE CO., (Bombay)

Their latest release, "Piya Ghar Aja", directed by Prahlad Dutt and starring Meena Kumari, Karan Diwan, Agha Jan and Usha is now running at the local Central Cinema.

Director Timur Behramshaw is now shooting "Bhool Bhoolaiya," a musical comedy starring Aga Jan, Zeb, Kureshi, Bhudo Advani and Pesi Patel.

Director Ramchandra Thakur hopes to complete "Jai Hanuman" a mythological picture by the end of May. Its cast is led by S. N. Tripathi, Kailas, Babu Raje, Nirupa Roy and Keshav, while "Mitti-ke-Khilaune", starring Nigar and Karan Diwan, directed by Prahlad Dutt will shortly be ready for release.

Other pictures of the company awaiting release are, "Bichde Balam", "Kaun Hamara", "Lakhon-Mein-Ek", "Phoolwari", "Duniya-Ek-Sarai" and "Pardesi Maheman."

MOHAN PICTURES (Andheri)

This old and well known producing concern is now busy producing as many as four pictures simultaneously. "Jadui Angoothi", directed by A. M. Khan stars Anil Kumar, Husn Ara and Devraj and is now nearing completion while "Jadui Shehnai" a stunt-cum-magic picture has a stunt star cast of Prakash, Amir Karnataki, Shanta Patel, Leela Pande, Devraj and comedians Rafiq and Ansari. It is being directed by Naseem Saddiqi and is expected to be ready soon.

The other two productions are named "Ratan Manjari" which is being directed by Nanubhai Vakil and "Jadui Sindoor", directed by Naseem Saddiqi.

There are about six other pictures, of independent producers under shooting at the Mohan Studios, Andheri.

PRABHA PICTURES (Bombay)

This is a new producing concern floated by director Jaswant C. Zaveri, and its production work will be started shortly at the Mohan Studios, Andheri. Their maiden social to be called "C.I.D." is going to be a detective picture. They are also planning the production of another social to be called "Munshiji", a slap stick comedy to be directed by Jaswant C. Zaveri.

VARMA FILMS (Bombay)

This firm of distributors will shortly release "Sohag Raat", Oriental Pictures' maiden social whose distribution rights are controlled by Varma Films. Produced from a story written by F. A. Mirza and V. Sharma and the screenplay, dialogue and songs by Kidar Sharma, the picture is directed by Kidar Sharma and stars Begum Para and Bharat Bhushan in the leading roles with Geeta Bali a new talent who makes her screen debut in this picture.

JAGAT PICTURES (Bombay)

Their maiden musical social "Veena" starring Sulochana Chatterjee, Veera, Rehman, Hemavati, Leela Misra, Girdhari and the popular favourite Yaqub has been passed by the censors last month. The trailer was seen by some distributors in a private trial who liked it very much. Three dance sequences of Hemavati have been composed by herself. Yaqub is at his best giving some unique type of comic touches. With twelve songs with lilting music by Anil Biswas, "Veena" is reported to be a good musical treat. The picture is scheduled to be released at 12 key stations of India and Pakistan simultaneously in near future. Exploitation rights have been sold out for Bengal, Western Pakistan, Delhi, U.P., East Punjab and C.P. C,I, on very lucrative minimum guarantees.

GREAT INDIA PICTURES (Bombay)

Their forthcoming social "Parai Aag" starring Munawar Sultana with Ullhas and Mumtaz is now ready for release. The picture has been directed by Najam Naqvi. Arrangements are now being made for its early release at several key stations both in India and Pakistan. It is also understood that the producers are receiving tempting offers for the picture's distribution rights.

Their next production will soon go on the sets. It will be directed by S. M. Yusuf who has to his credit several box office pictures.

BHOOMRADDI PRODUCTIONS (Bombay)

"Mandir", their maiden production has been certified by the Censors and will be the next change at the local Swastik Cinema. It is the last picture directed by the late Winayak who has dealt in the picture with some preachings of Mahatma Gandhi. The picture was almost complete before Winayak's sad death and his assistant Dinkar D. Patil has completed what was left unfinished by Winayak.

The picture stars popular artistes like Shanta Apte and Shahu Modak, supported by Salvi, Nanda, Lata, Jaimala, Vijaya, Samson, Janki Dass and Winayak himself and has been produced by B. V. Bhoomaraddi.

NAVYUG CHITRAPAT LTD. (Poona)

Their forthcoming social "Phool aur Kante" was passed by the censors last month and is now awaiting release at a prominent Bombay theatre.

Reported to be a novel experiment based on a novel theme, "Phool aur Kante" is said to be a new type of psychological picture with a new technique in direction. A Navyug picture will be coming to the screen after a fairly long time. The picture stars Lalita Pawar and Salvi with Saroj Borkar, Mohan Saigal and Shalini leading the support and is directed by Achyut Ranade.

ARVIND AND ANAND (Bombay)

"Khidki", their maiden picture produced and directed by Santoshi has been released at Bangalore and Madras where it is reported to have been a great box office success, achieving a new high in popularity. It is now awaiting release at other important stations and arrangements are in progress for its simultaneous release at more than a score of centres throughout the Indian Union.

T. K. SCREEN CLASSICS (Bombay)

"Batohi", starring Indu Paul, Krishna and Beena Paul with Bharat Bhushan (of "Mahatma Kabir" fame) and Sapru in the principal roles is now almost completed by director Kumar Menon. Kesari plays an important role in the picture. S. K. Pal, who is responsible for the music of the picture is said to have given many new and catchy tunes to the songs.

CHITRALAYA LTD. (Bombay)

Starring Sulochana Chatterjee and Balwant Singh in the principal roles and with a strong support of popular artistes led by Radha Kishen, "Apni Chhaya", Chitralaya Ltd.'s maiden picture, now being produced at the Bombay Talkies studios, Malad is progressing rapidly.

The picture deals with life's serious aspects and is being made entertaining with an adequate sprinkling of comedy and satire.

BLUE ART PICTURES (Bombay)

Their picture "Suhagi" is rapidly progressing towards completion.

Kamini Kaushal is starred in Filmistan's forthcoming picture, "Shaheed".

Although new to the work, the director is confident of making a good job of it and is quite enthusiastic about it.

Begum Para who plays the leading role is the chief attraction of "Suhagi" which also features Manorama, Sadiq Ali, Badri Prasad and Zilloobai in important roles. The paper work on "Payal", the company's next picture is now complete.

R. K. FILMS (Bombay)

Producer-director-artiste Raj Kapoor having completed his maiden ambitious picture "Aag", has also been lucky in disposing of the distribution rights for C.P. C.I. to Messrs: Bharati Film Distributors of Indore at a record price. Negotiations are now progressing for the distribution rights for other territories and they are expected to be completed shortly.

The picture which stars Nargis, Kamini Kaushal and Raj Kapoor himself has a powerful supporting cast and the young Raj is understood to have made a fine job of it. According to all reliable reports, the picture is likely to become a great hit. It is scheduled for release at Bombay, Calcutta and several other key stations simultaneously.

DIAMOND PICTURES, LTD. (Bombay)

News published in certain papers saying that Madame Devika Rani was starred in Diamond Pictures' maiden production "Anyaya" which is now nearing completion, appears to have created some misunderstanding. Devika Rani has now retired from film work for good.

The picture "Anyaya" is a novel experiment in production, which is going to present some of the best specimens of Devika Rani's superb artistry culled from the several pictures of the Bombay Talkies Ltd., wherein she was starred. It has thus been possible to present the "first lady of the Indian screen" in this picture without her having actually faced the camera for it. Rumours about her having accepted any contract or working on the sets of "Anyaya", are, therefore, emphatically denied by the producers.

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